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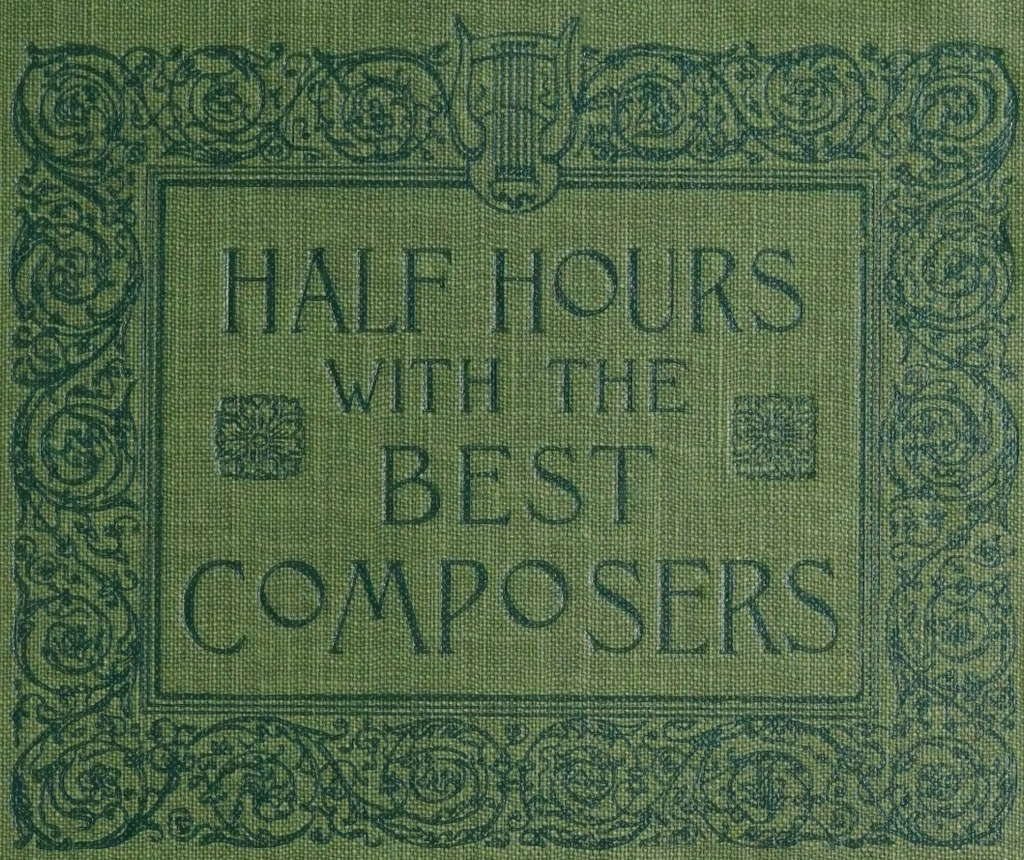

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Half Hours With the Best Composers

EDITED BY

KARL KLAUSER

WITH AN INTRODUCTION
BY GEORGE PROCTOR

ILLUSTRATED

VOL. VII

BOSTON
MUSICIAN'S LEAGUE OF AMERICA
1910

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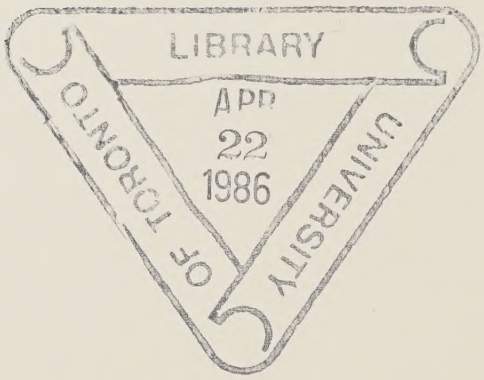

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W. L. Blumenschein

WILLIAM L. BLUMENSCHEIN

WILLIAM L. BLUMENSCHEIN was born Dec. 16, 1849, in Brensbach, Germany. In 1851 his parents moved to Pittsburg, Pa., where he received his first lessons in singing and piano playing. His love for music showed itself very early in his youth; and after studying with the best teachers in Pittsburg, he went abroad. From 1869 to 1872 he pursued his musical studies (very much against the wishes of his parents) in the Leipsic Conservatory of Music under Th. Coccius, E. F. Wenzel, Dr. Oscar Paul, Carl Reinecke (piano); Dr. O. Paul, Dr. Papperitz, E. F. Richter (theory and composition), and F. David (ensemble and directing). He returned to Pittsburg in 1872, and taught here for the four years following. From 1876 to 1878 he directed the Portsmouth Ohio Harmonic Society and Männerchor, and the Ironton Ohio Choral Union. In August, 1878, he succeeded the late Otto Singer as director of the Dayton Ohio Philharmonic Society, and to the splendid achievements of this organization, Dayton's present musical culture is largely due. In October, 1891, he became Theodore Thomas's assistant in conducting the Cincinnati May Festival chorus just after the Festival for 1892 had been abandoned for want of a chorus-director. Under his care the chorus increased very largely in numbers, and the Festival for that year was made a decided success. Both last-named choruses have remained under his charge.

The Ohio Sängerfests of 1882 and 1884 were directed by him and also the Lyra Society of Indianapolis, Ind., a male chorus with orchestra, for the year 1883–84.

Mr. Blumenschein is devoted to his professional teaching, and many of his pupils, both vocalists and pianists, have completed their studies abroad. He is an organist of real ability, and has been organist and choir-director of the Third Presbyterian Church of Dayton since 1878.

His published compositions, all in short forms up to Op. 54, consist of fifty-eight anthems and sacred songs, eight secular pieces for male voices, forty-five pieces for piano solo and nineteen songs. Op. 53 and 54, the most recent, are published in this book.

His best compositions are:

Songs: Op. 6, 7, 18, 25, 37, 40, 43, 44.

Piano: Op. 9, 22, 29, 30, 31, 32, 33, 54.

Anthems: Op. 15, 16, 17, 19, 20, 39, 42, 45, 47, 51.

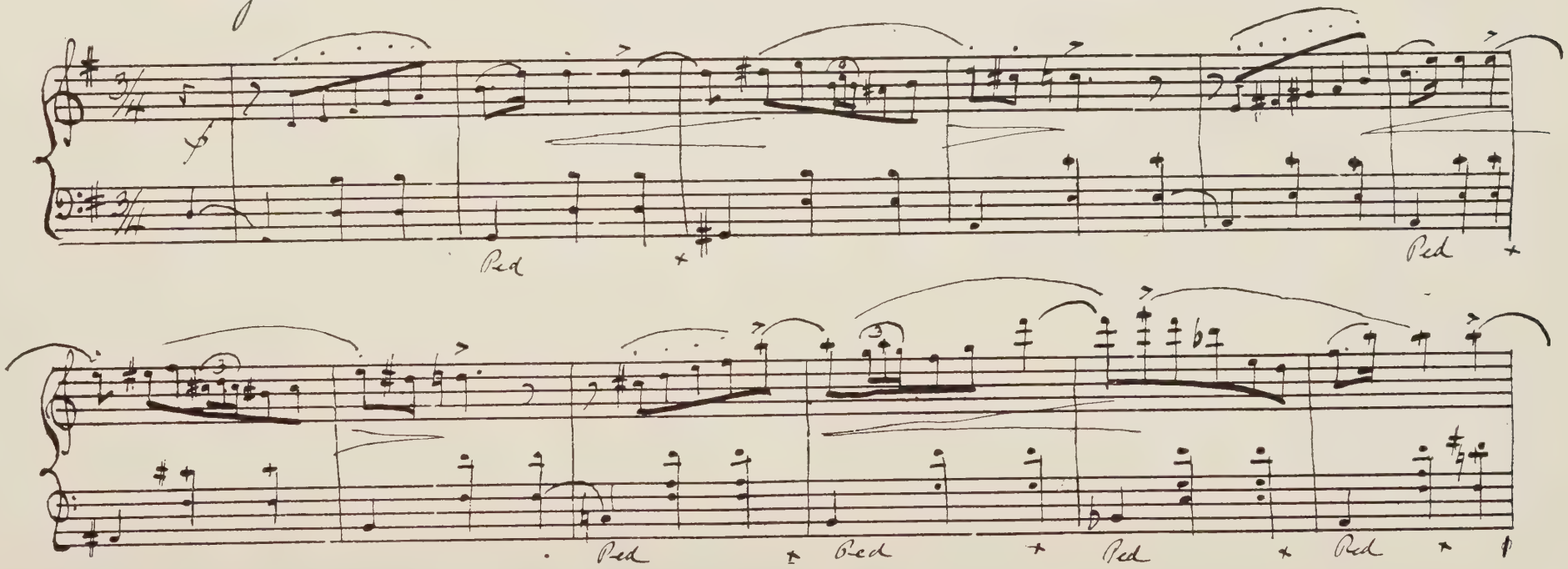
Male choruses: Op. 14, 49, 50.

June-Rose

Mazurka

W. L. Blumenschein Op. 54

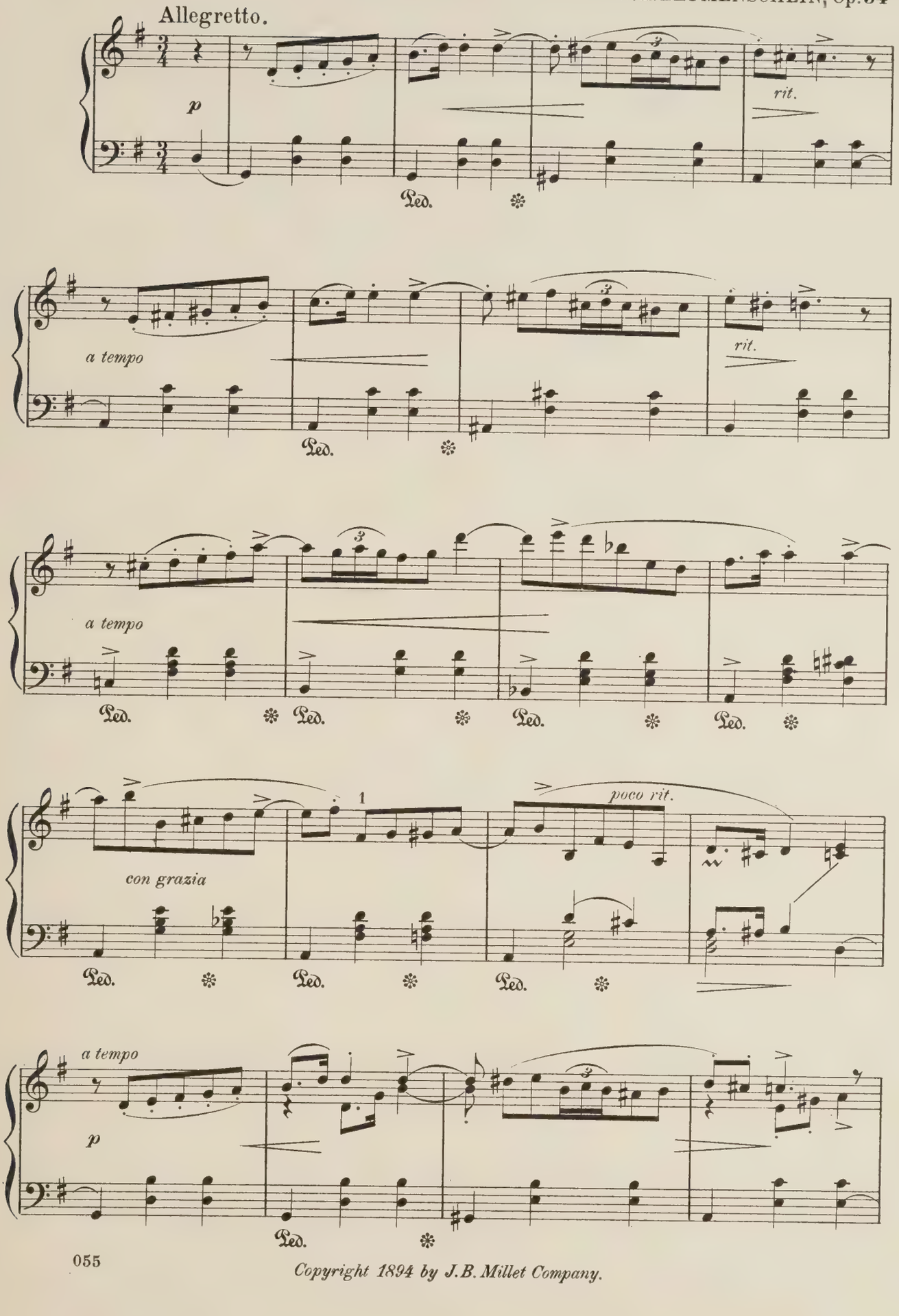
Allegretto



June Rose.

MAZURKA.

W. L. BLUMENSCHEIN, Op. 54



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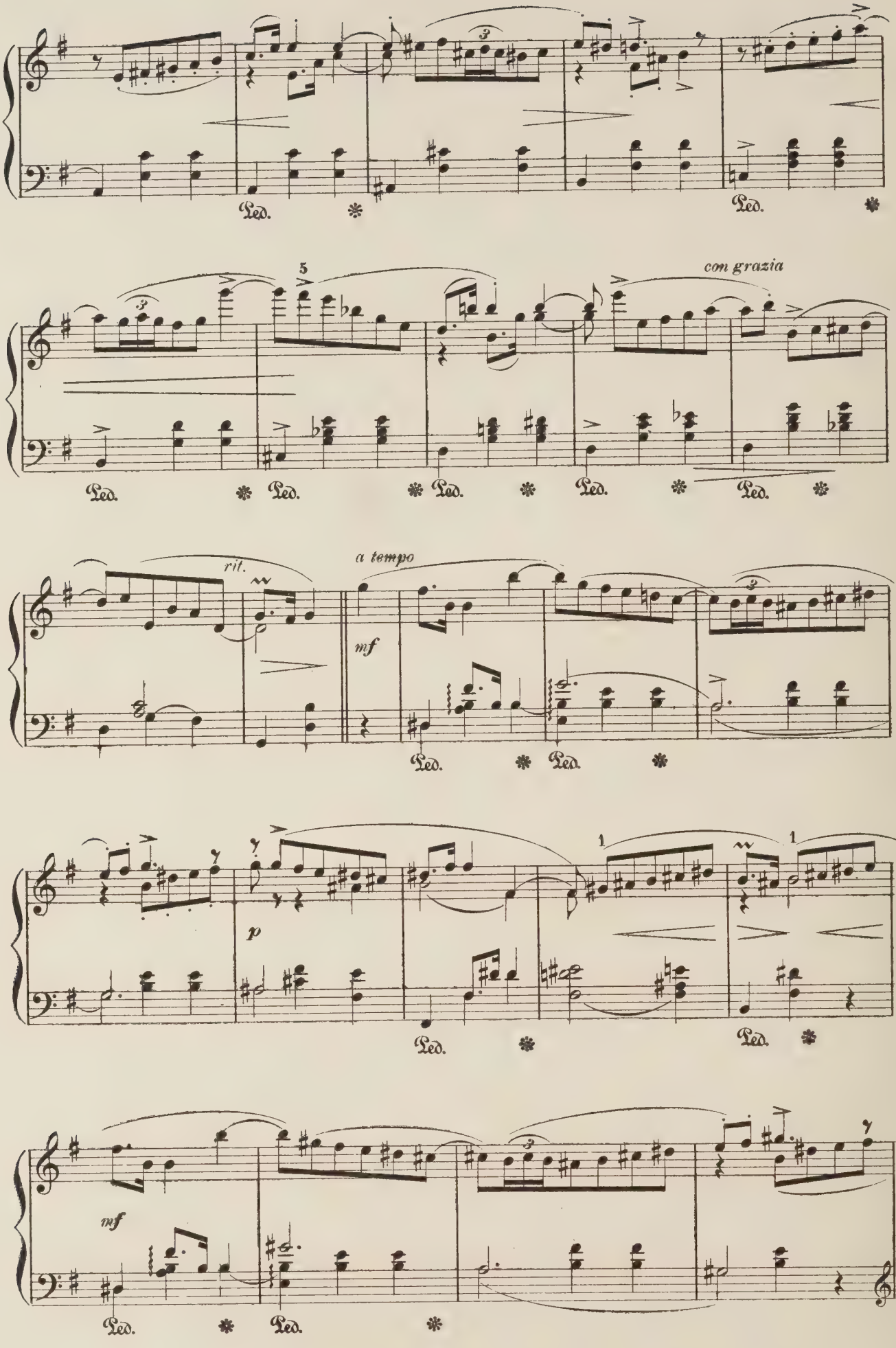
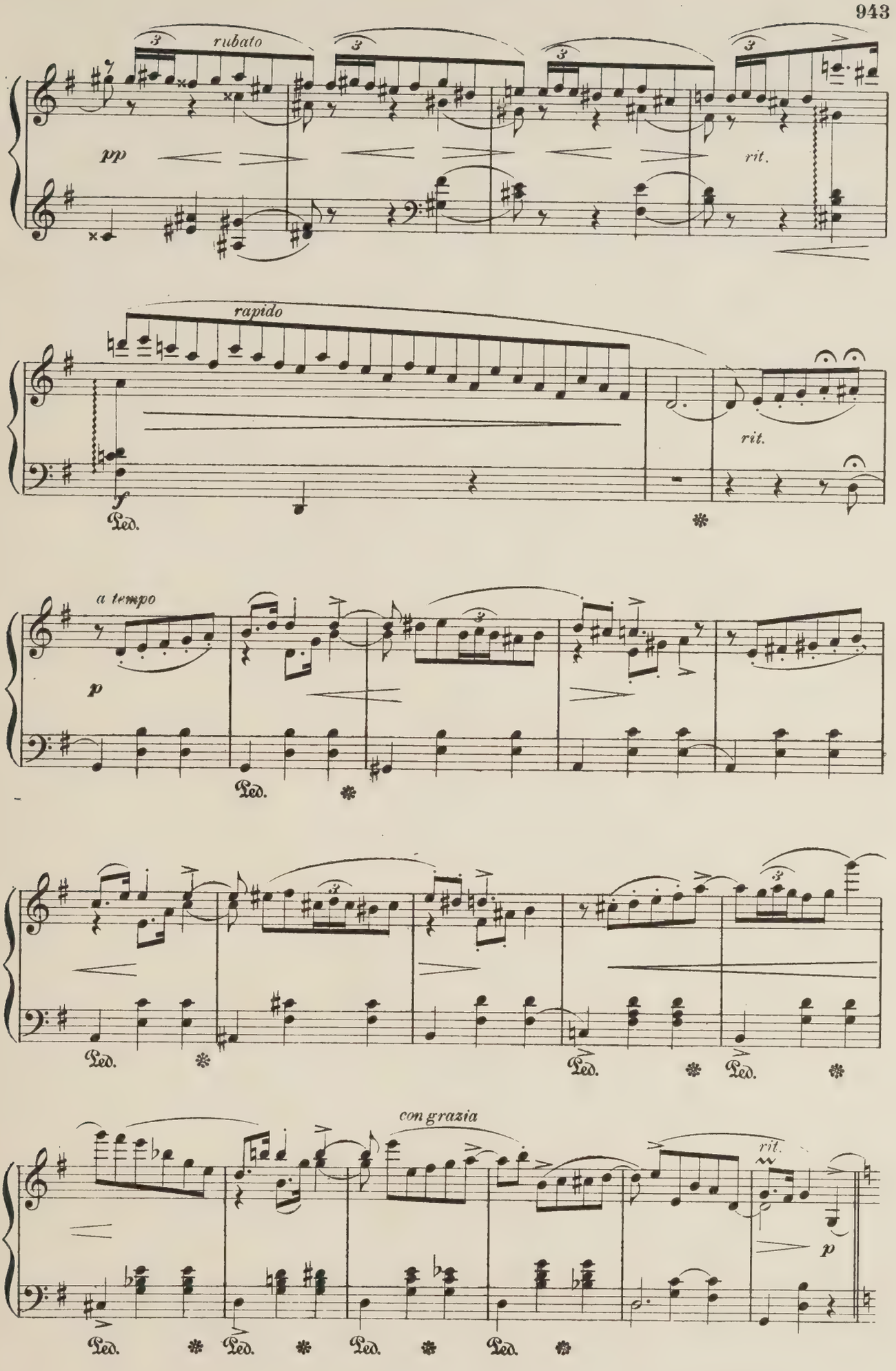
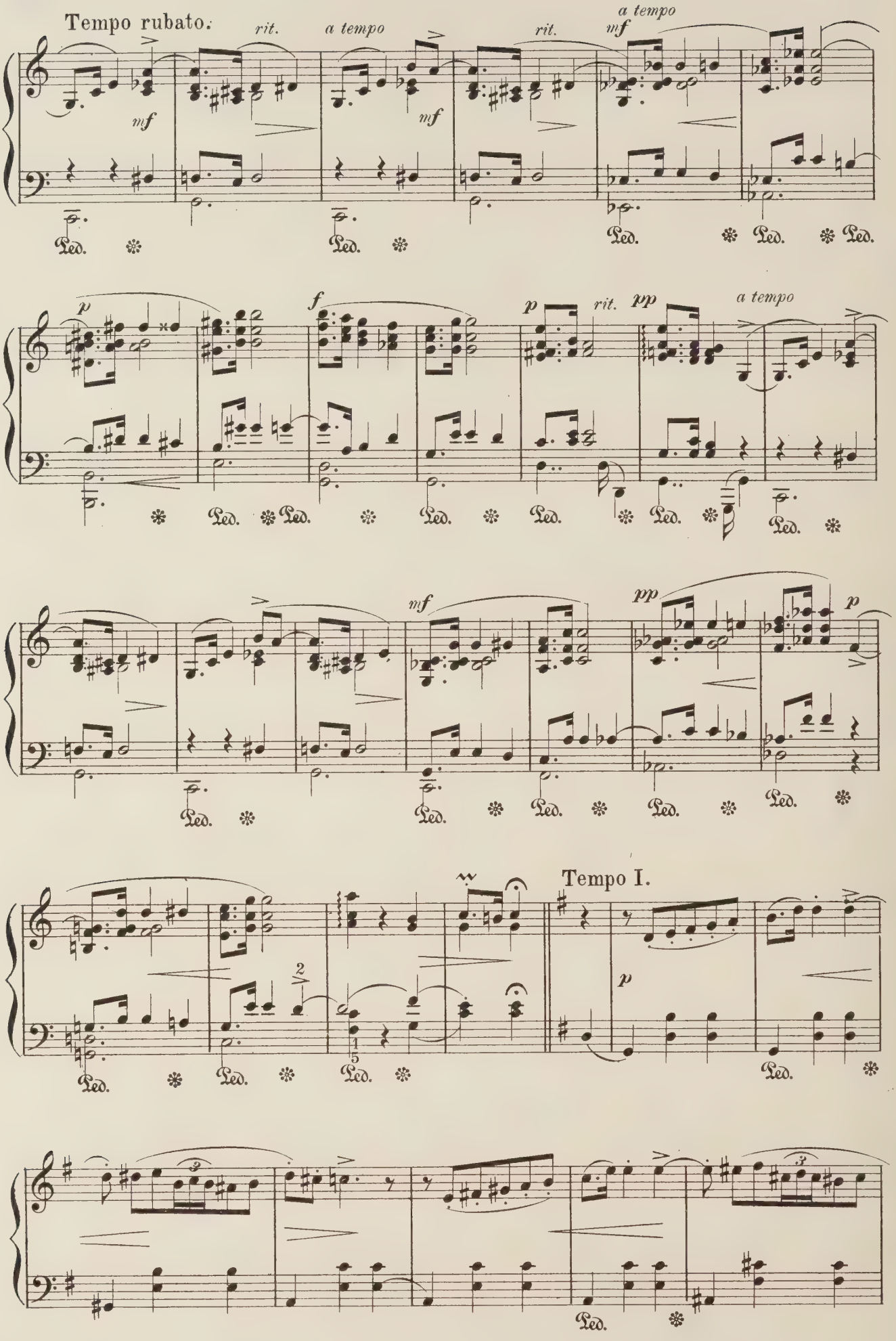
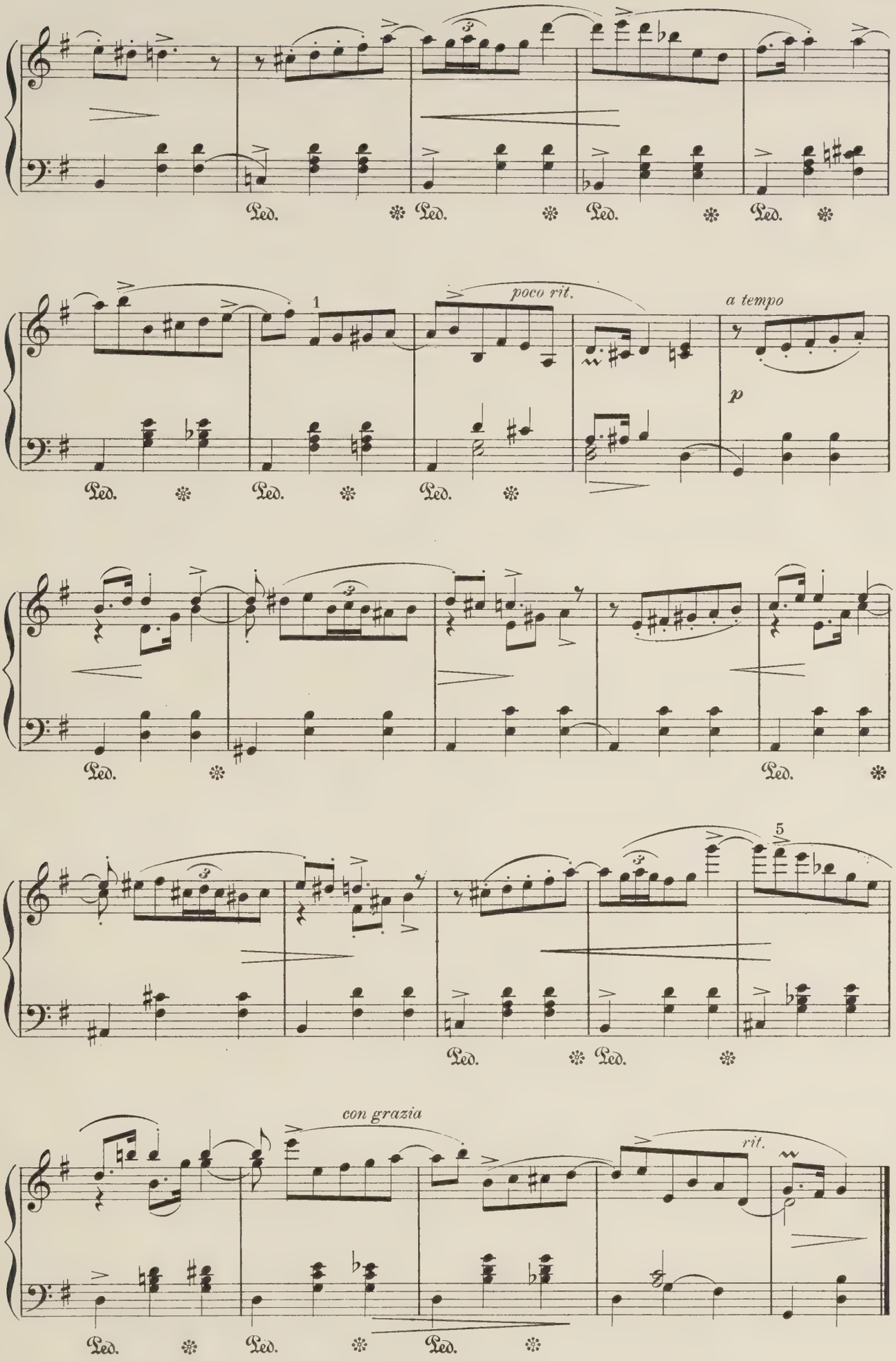

Ped.
con grazia
rit.
a tempo
mf
p
mf


rubato
pp
rit.
rapido
f
Ped.
rit.
a tempo
p
Ped.
Ped.
Ped.
Ped.
con grazia
rit.
p
Ped.
Ped.
Ped.
Ped.


Tempo rubato.
rit.
a tempo
rit.
a tempo
mf
mf
mf
Ped.
p
f
p
rit.
pp
a tempo
mf
pp
p
Tempo I.
p
2
1
5
3
3


poco rit.
a tempo
p
con grazia
rit.

To Florence.

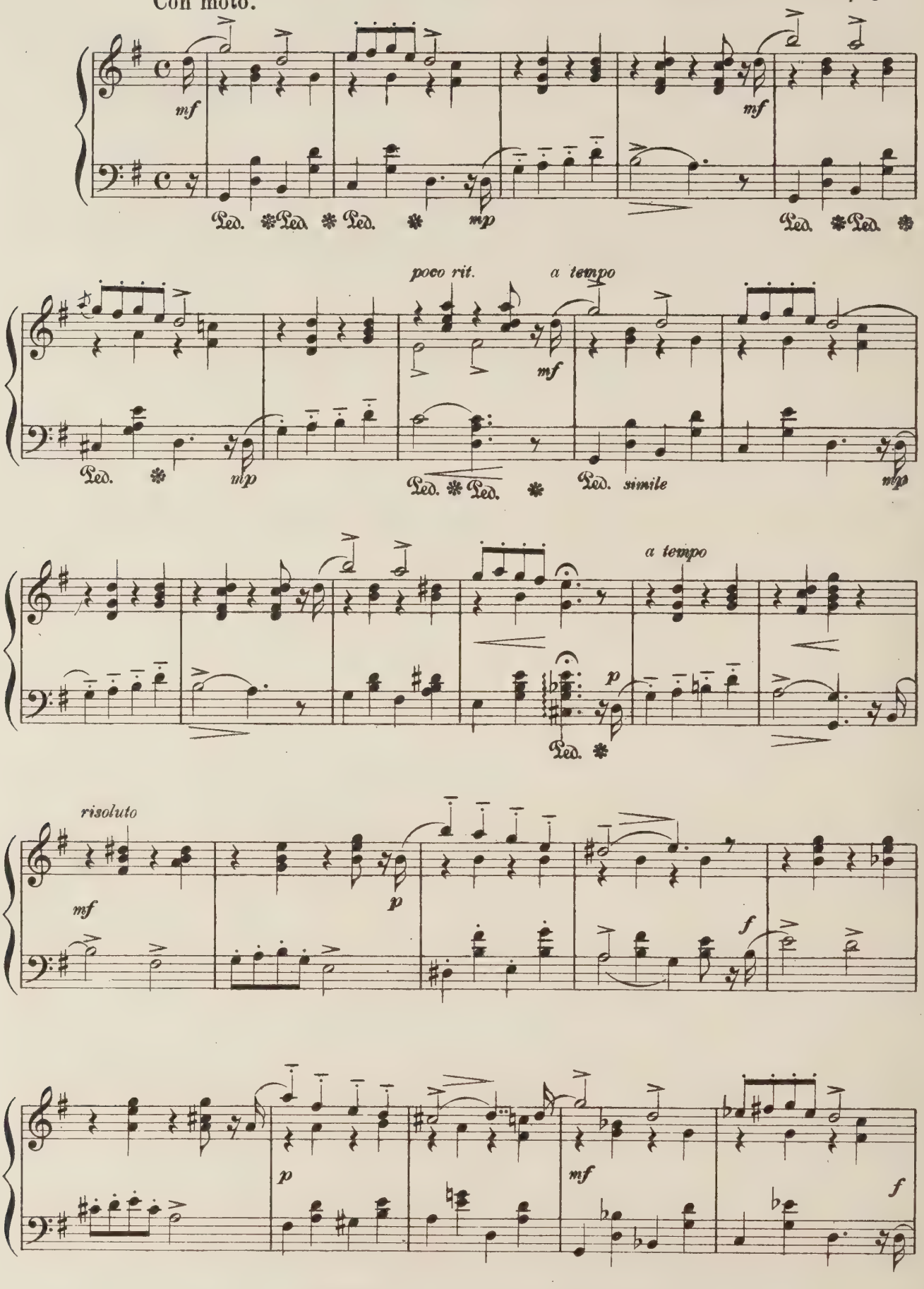
June Bug.

An American

HUMORESKE.

W. L. BLUMENSCHEIN, Op. 53.

Con moto.



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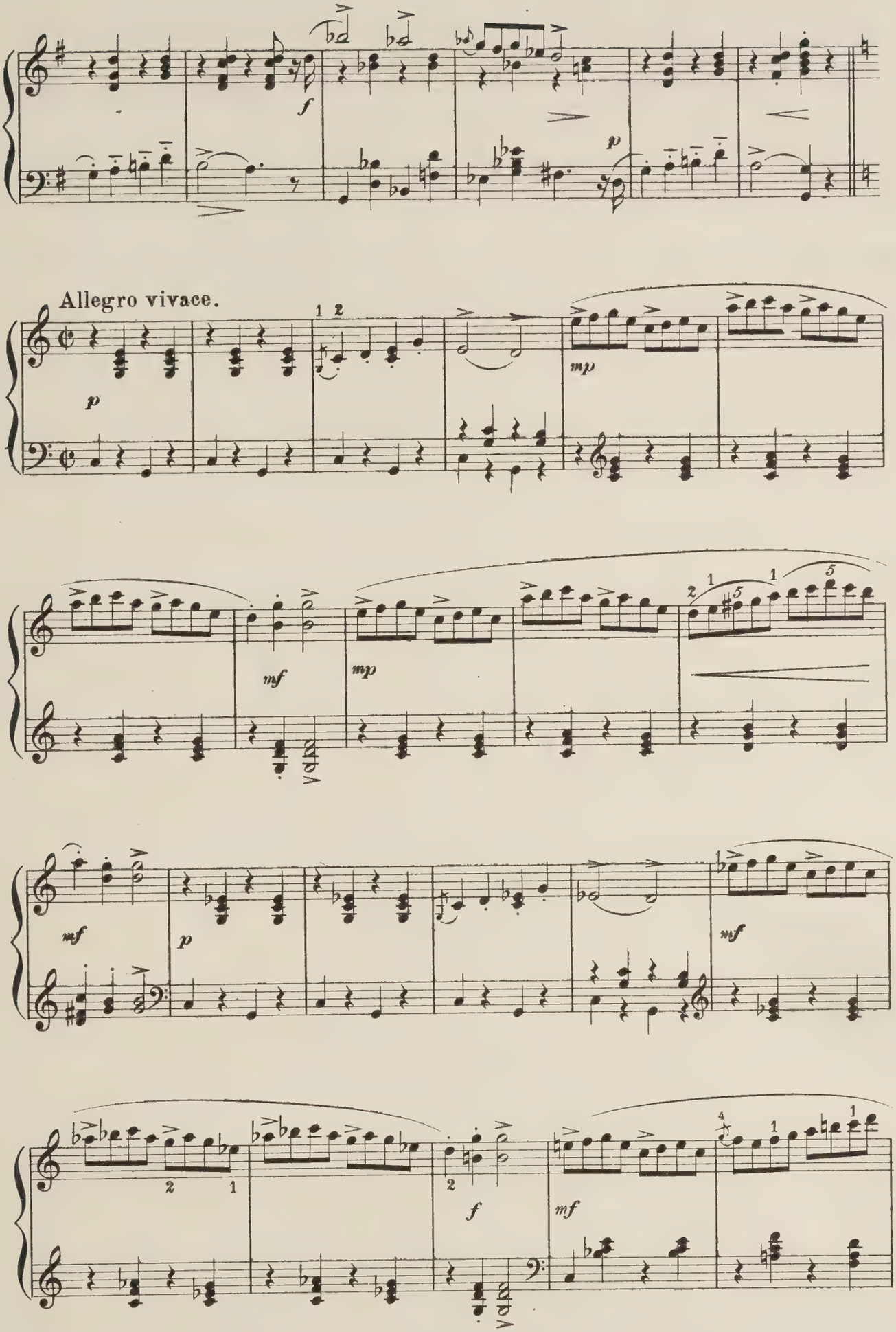
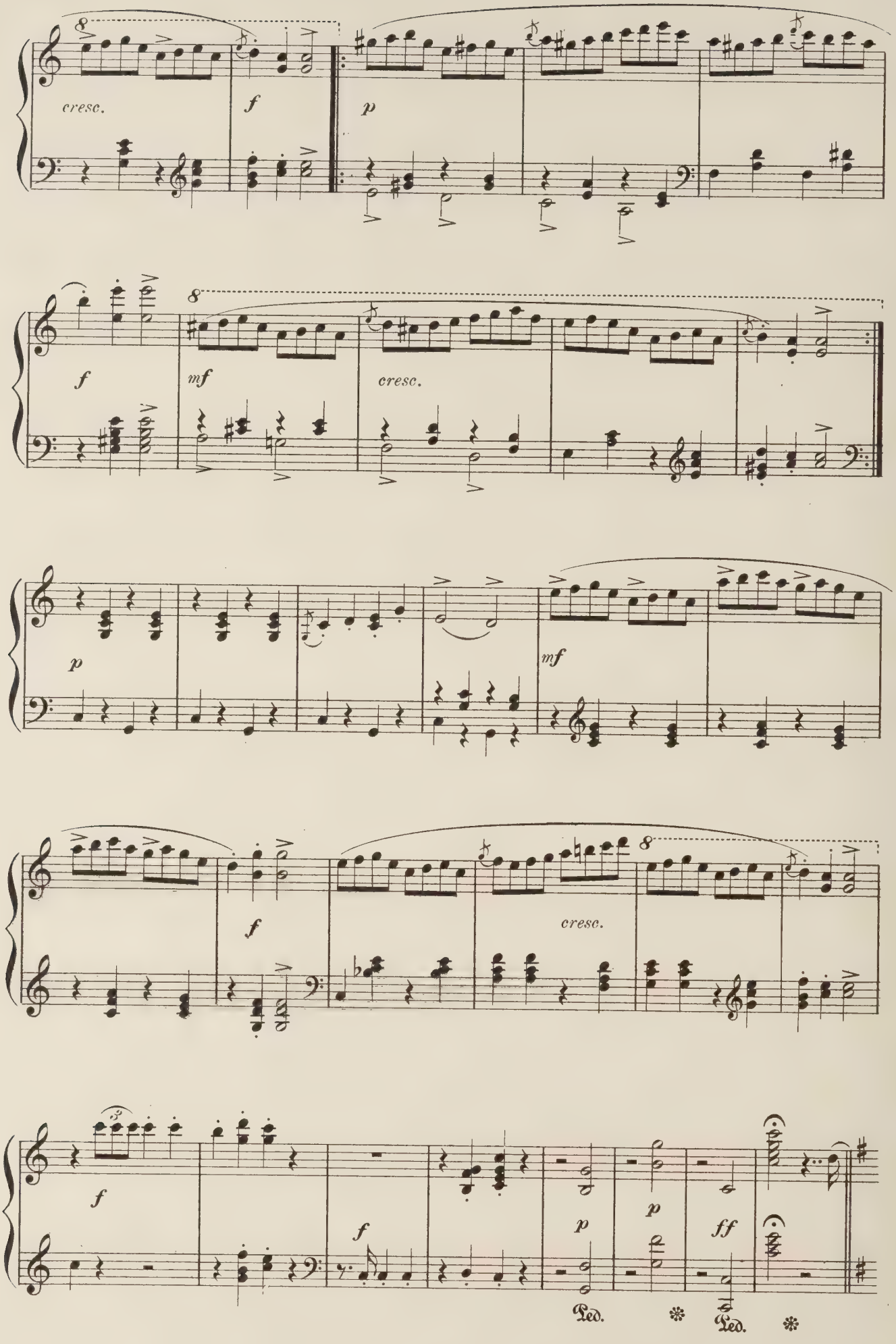
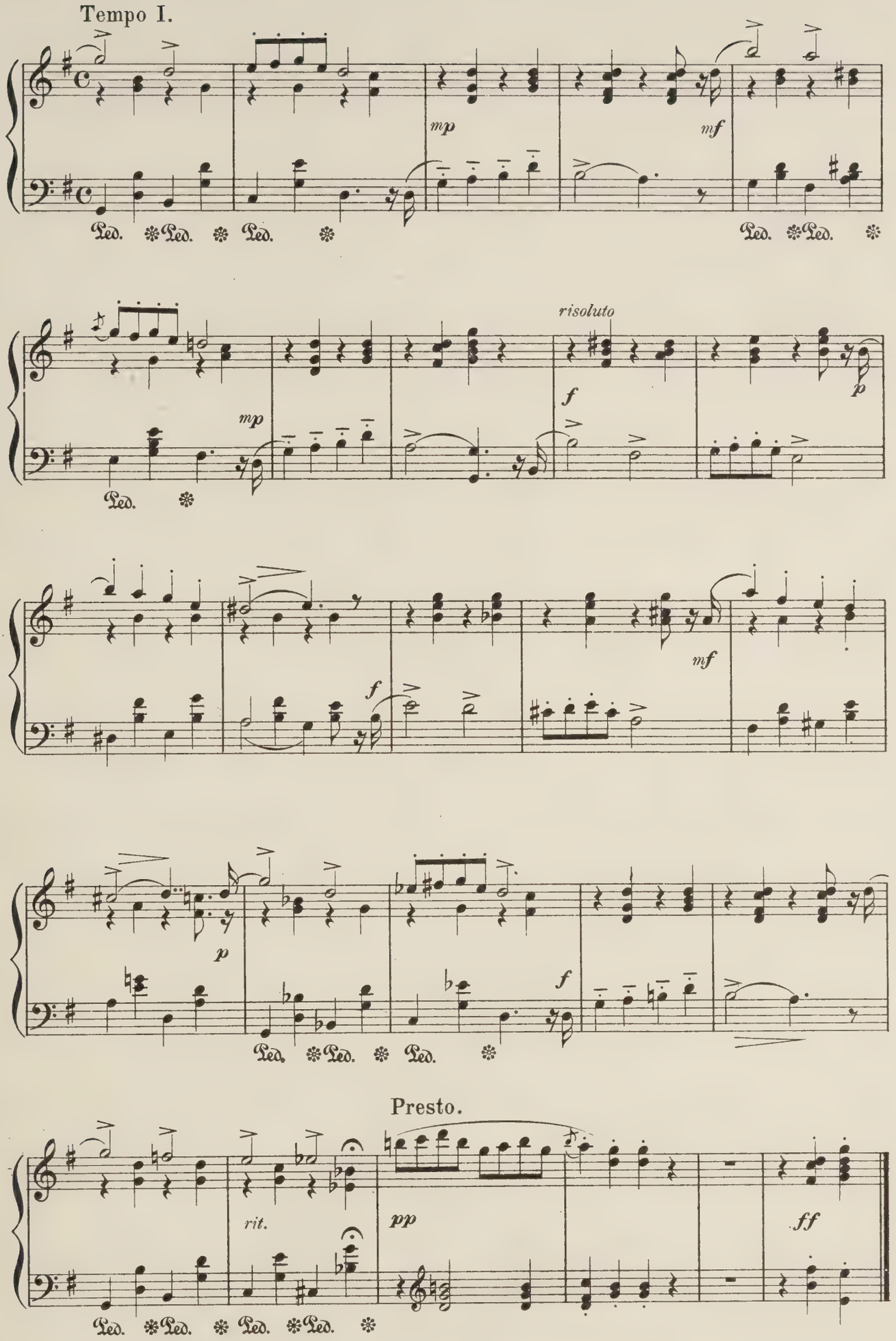
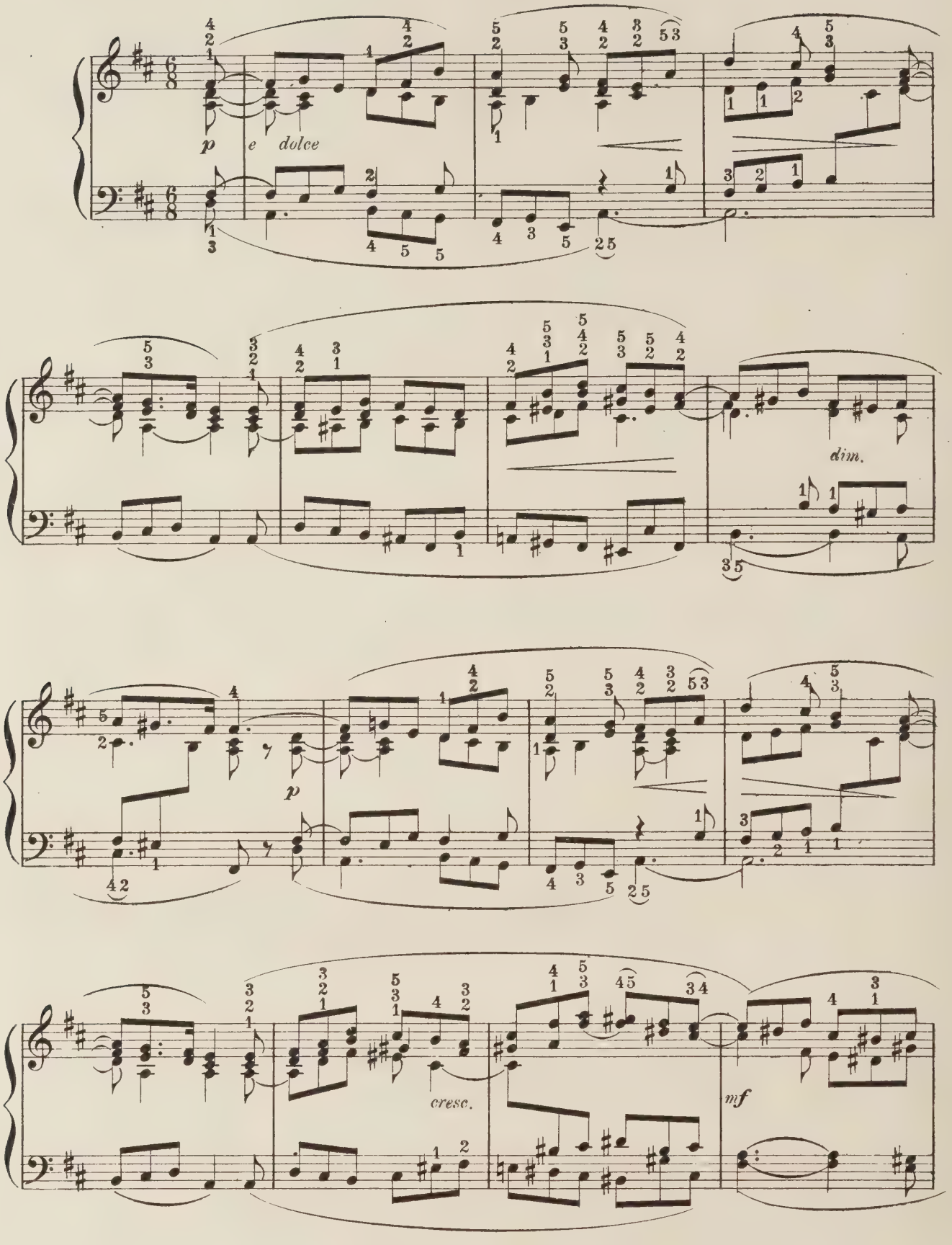

f
p
Allegro vivace.
mp
mf
mp
mf
p
mf
2
f
mf

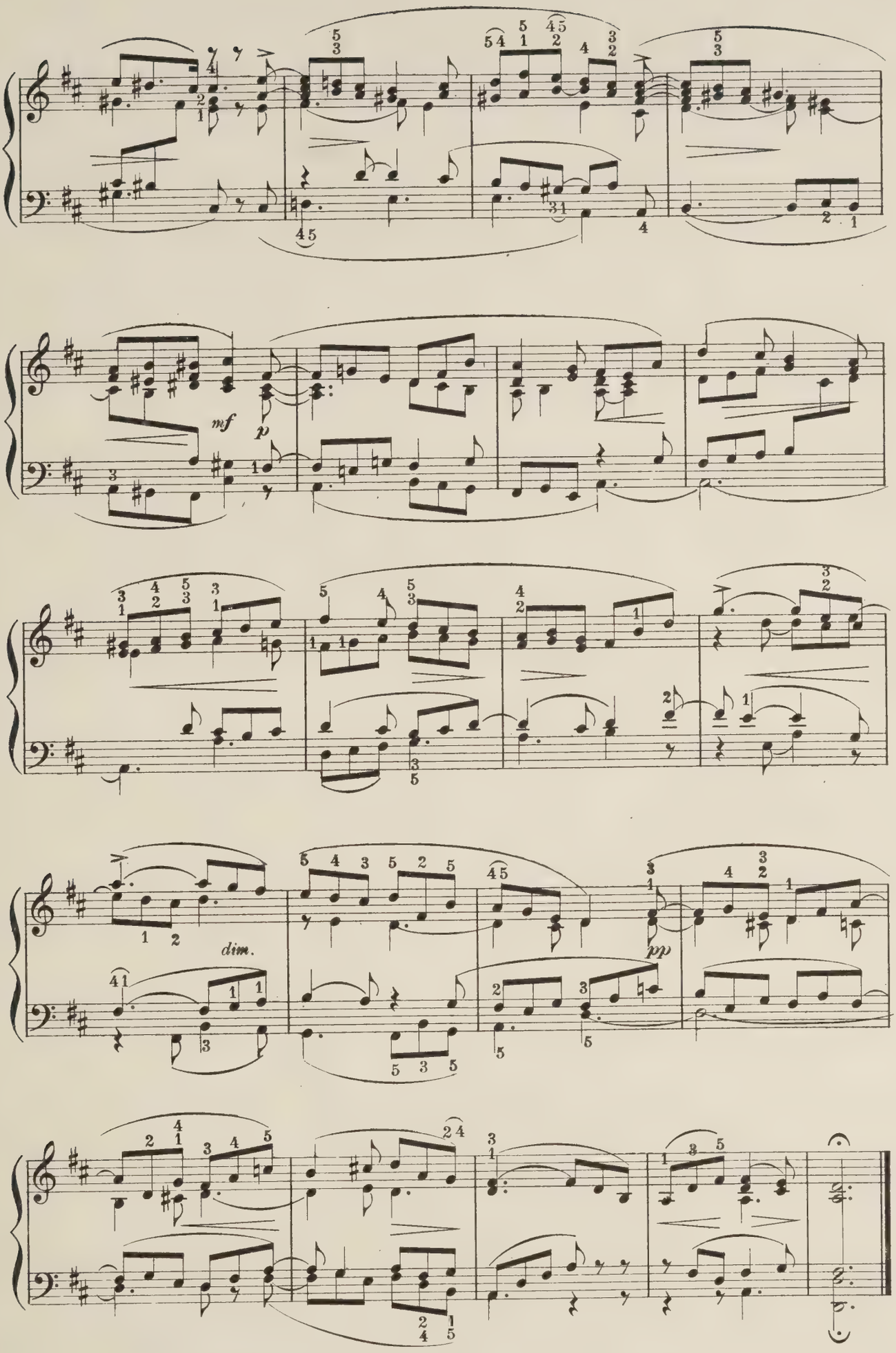

cresc.
f
p
f
mf
cresc.
p
mf
f
cresc.
f
f
p
p
ff
Ped.
Ped.


Tempo I.
mp
mf
risoluto
f
p
mf
f
p
f
Presto.
rit.
pp
ff

Andante.

F. MENDELSSOHN-BARTHOLDY.

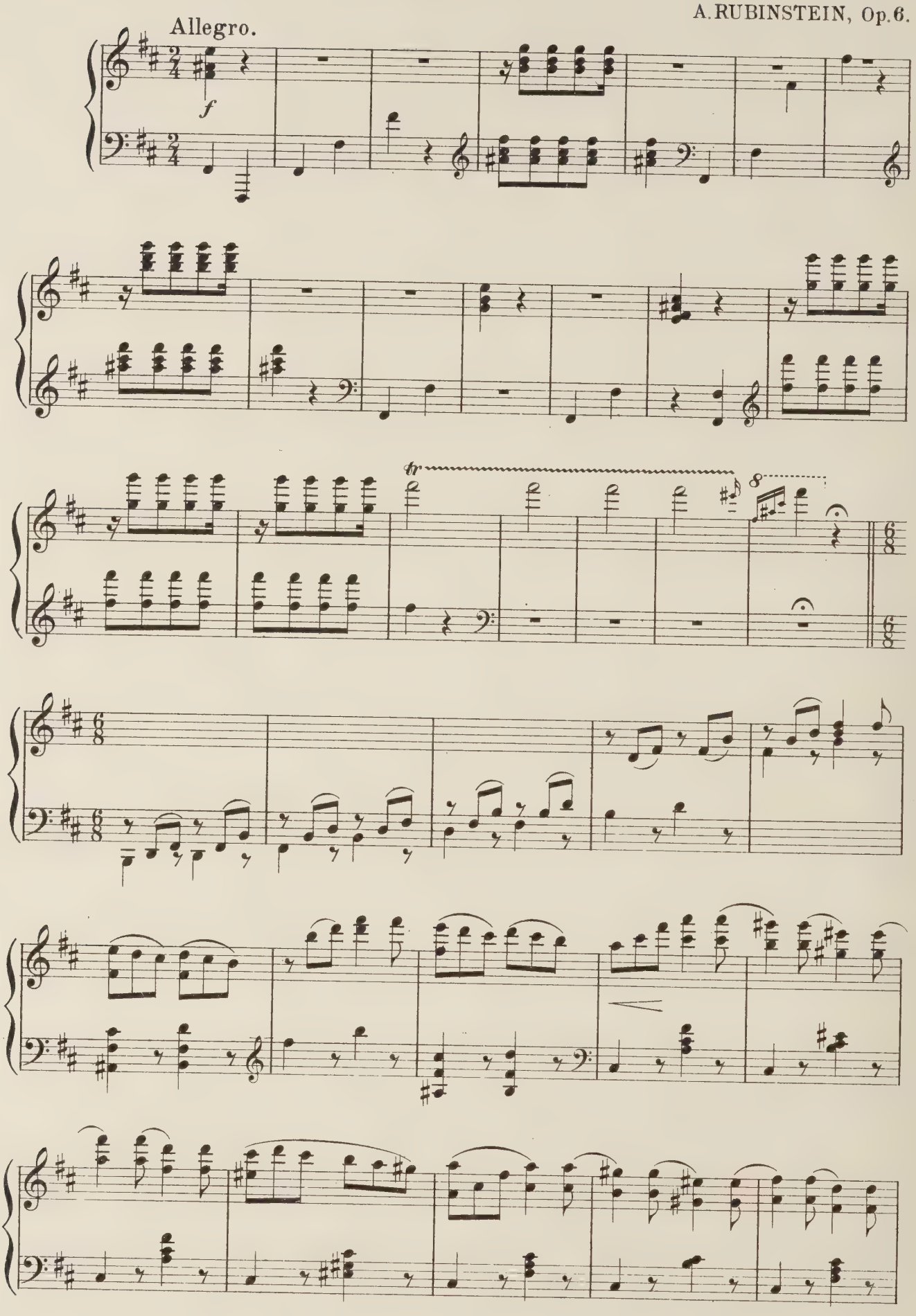


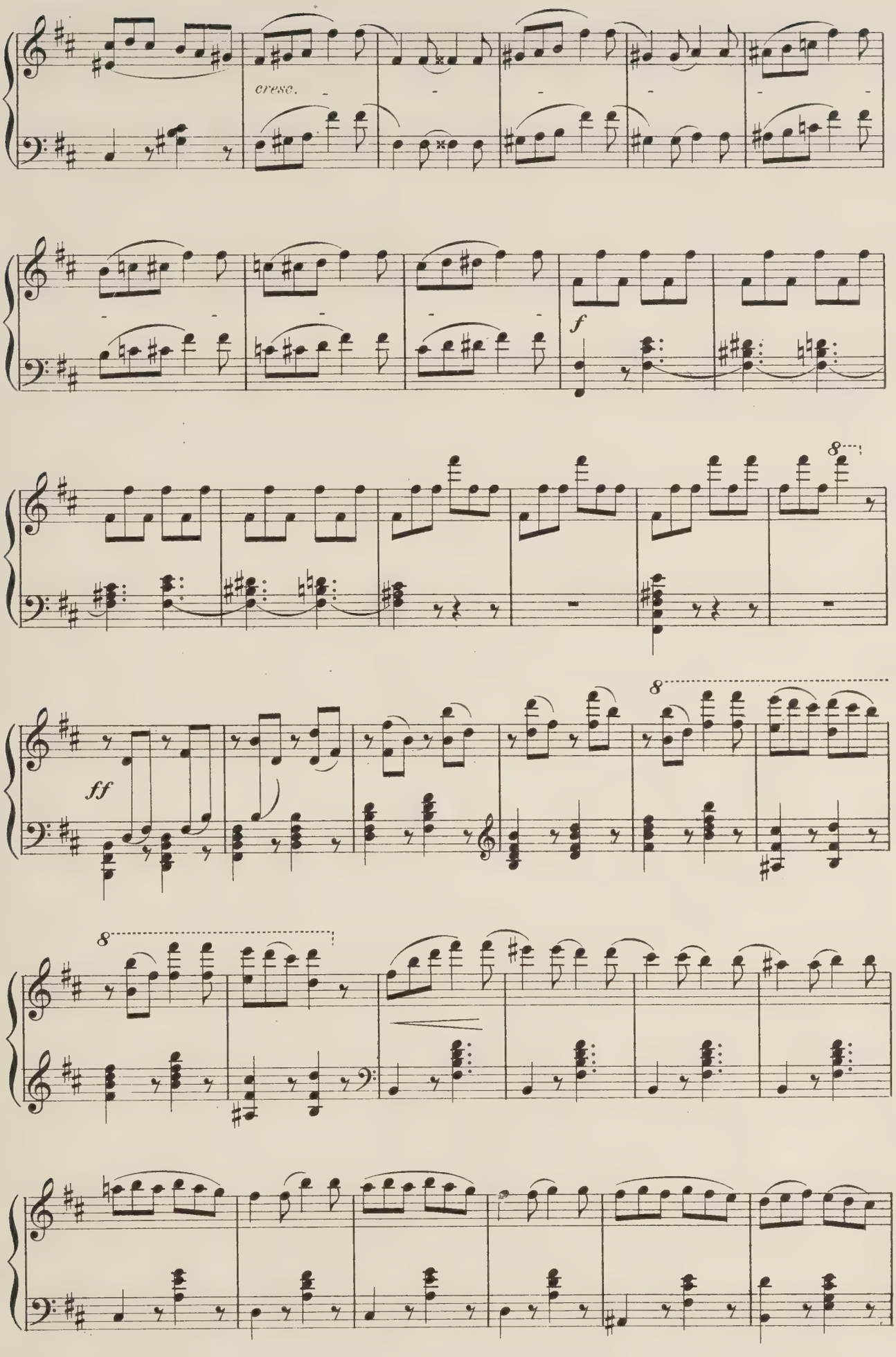

mf
p
dim.
pp

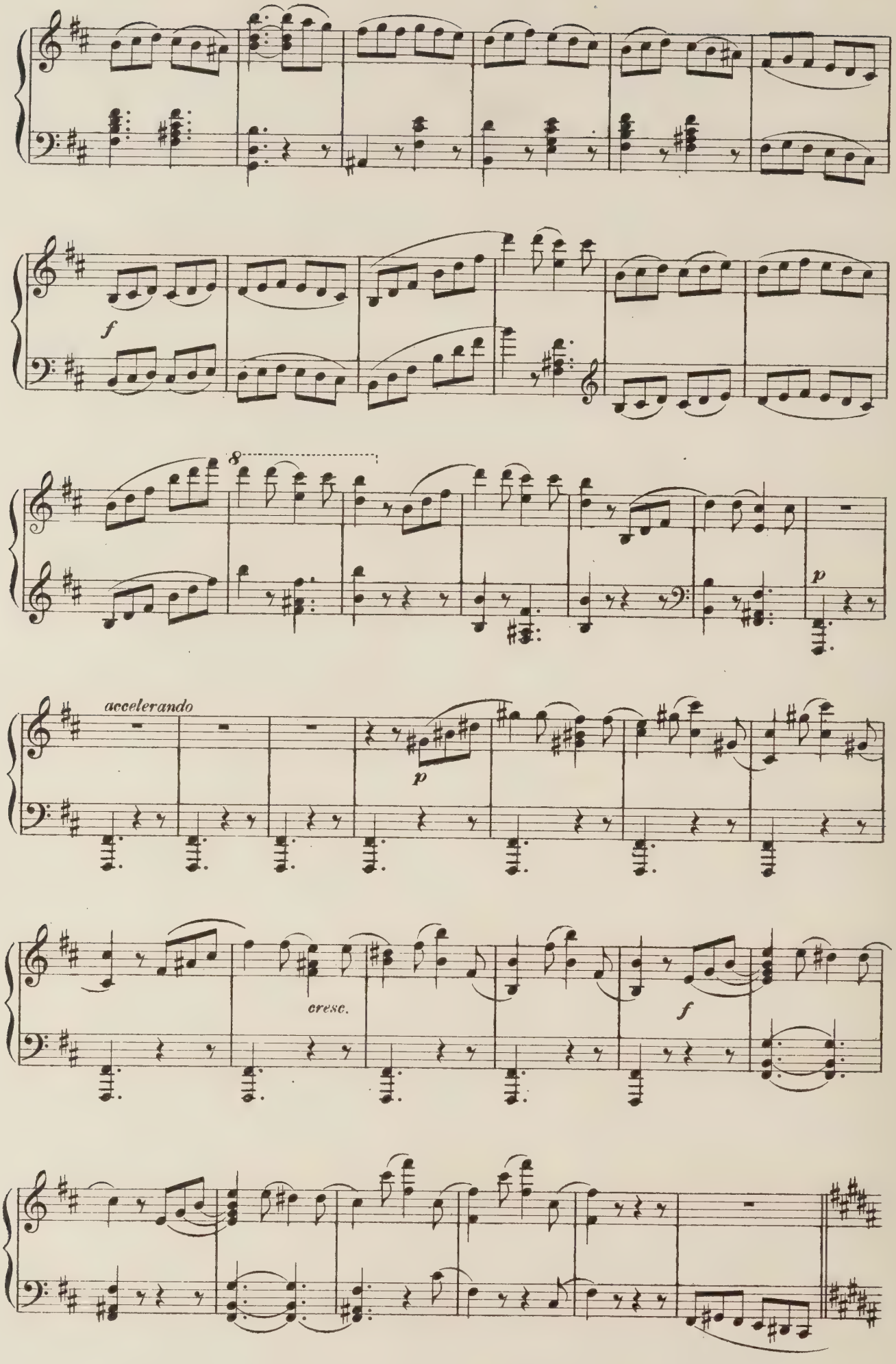
Tarantelle.

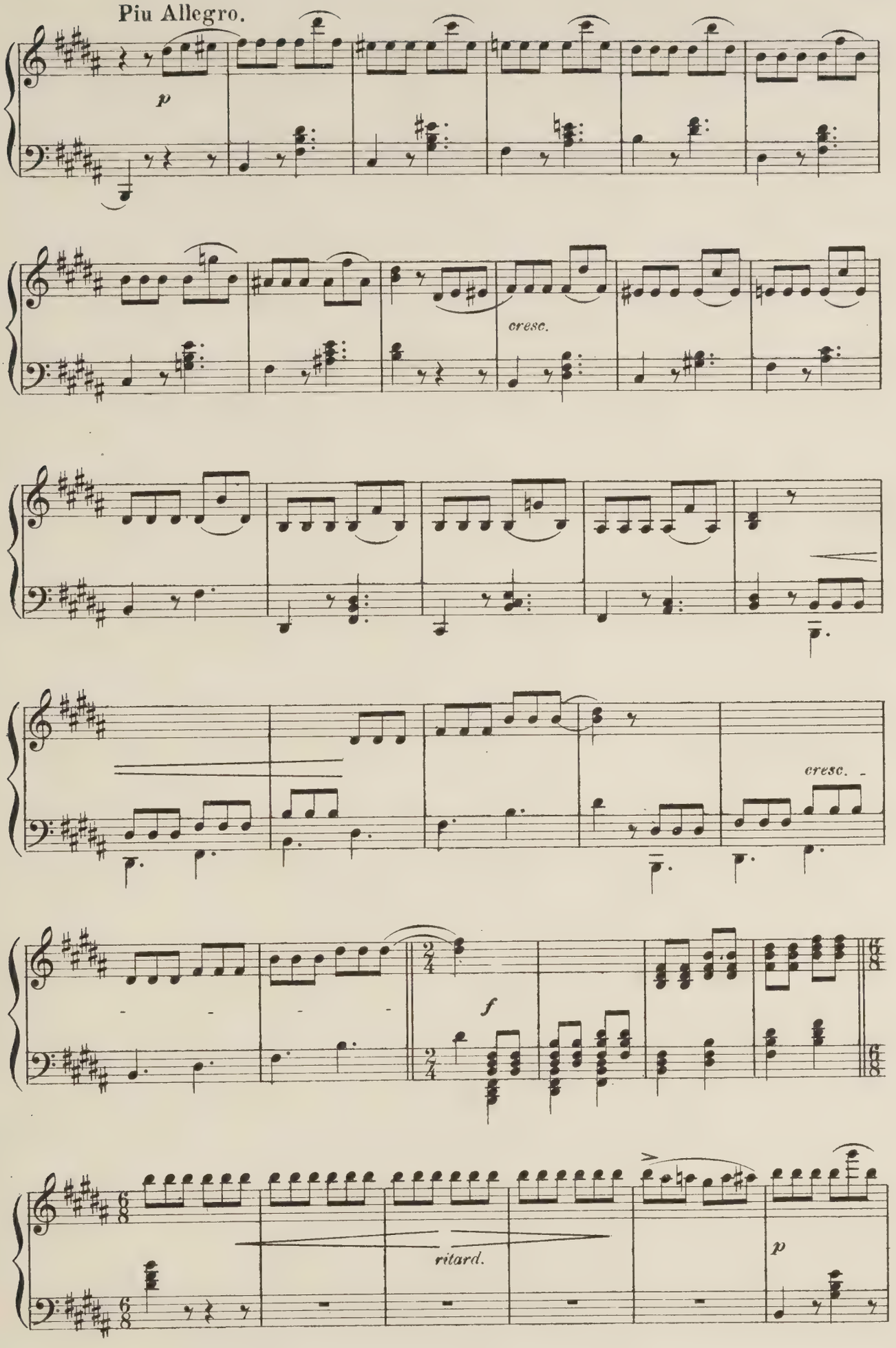
(Abridged.)

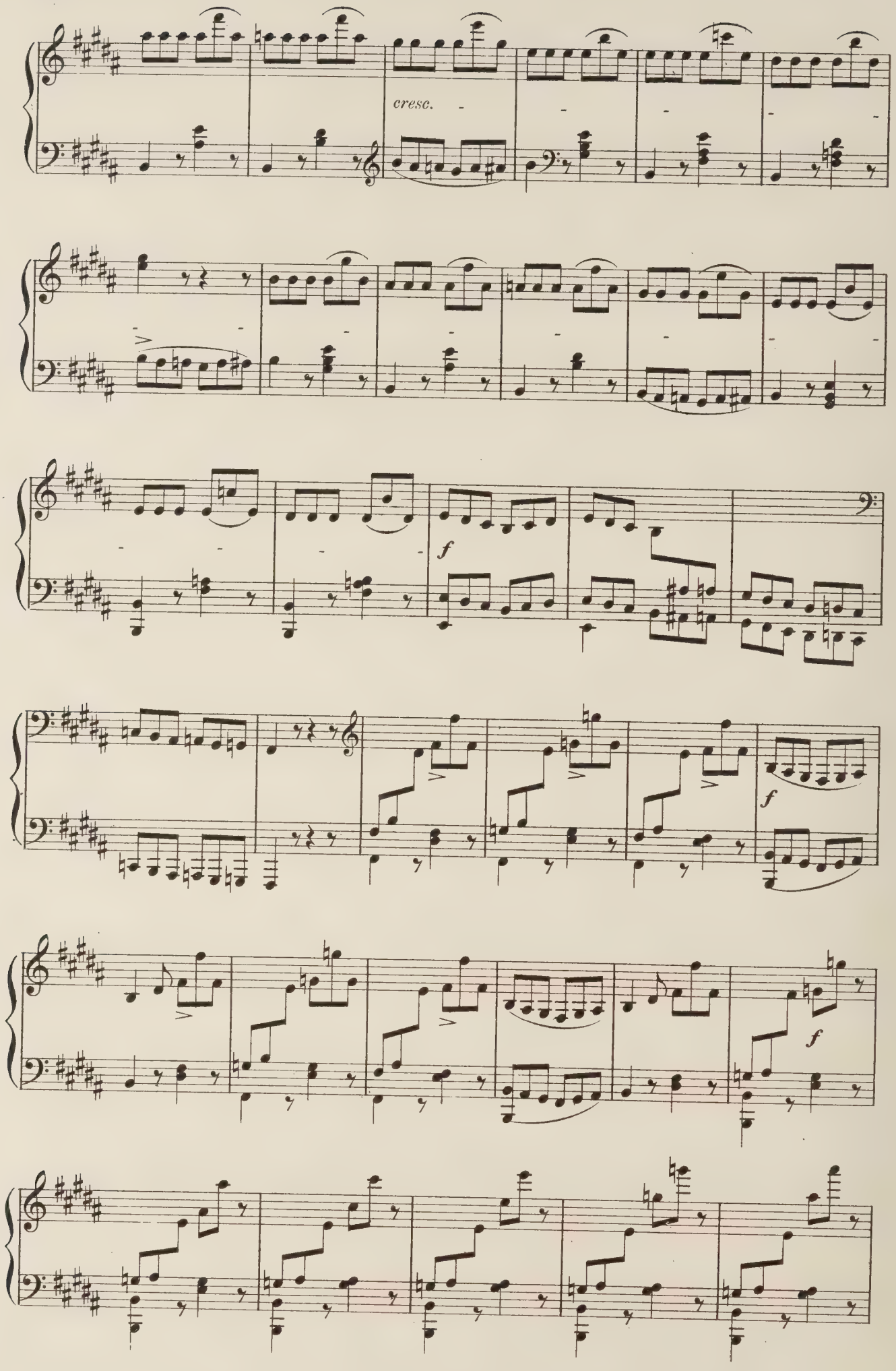
A. RUBINSTEIN, Op. 6.

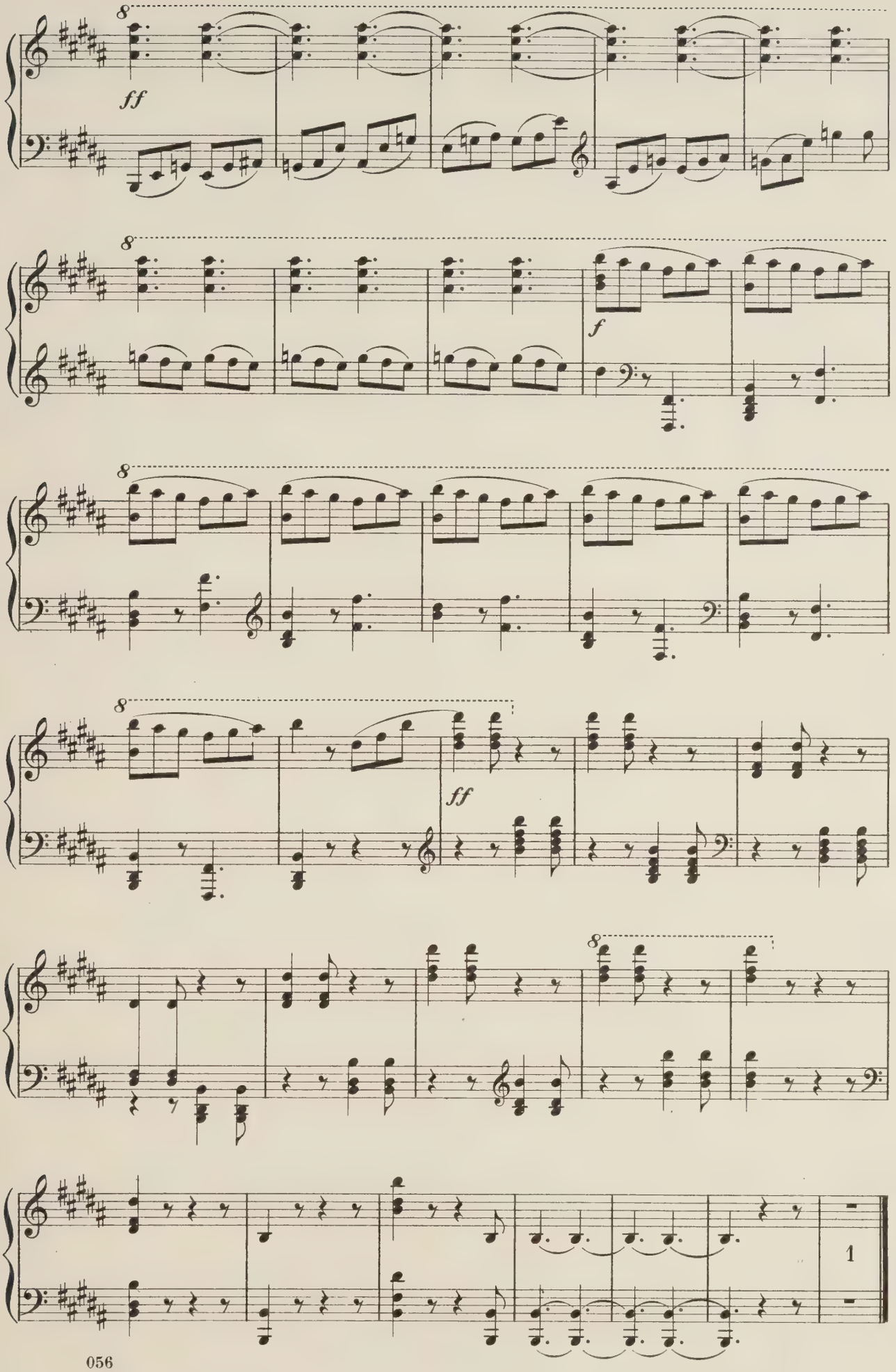



cresc.
f
8
ff
8
8


f
8
p
accelerando
p
cresc.
f

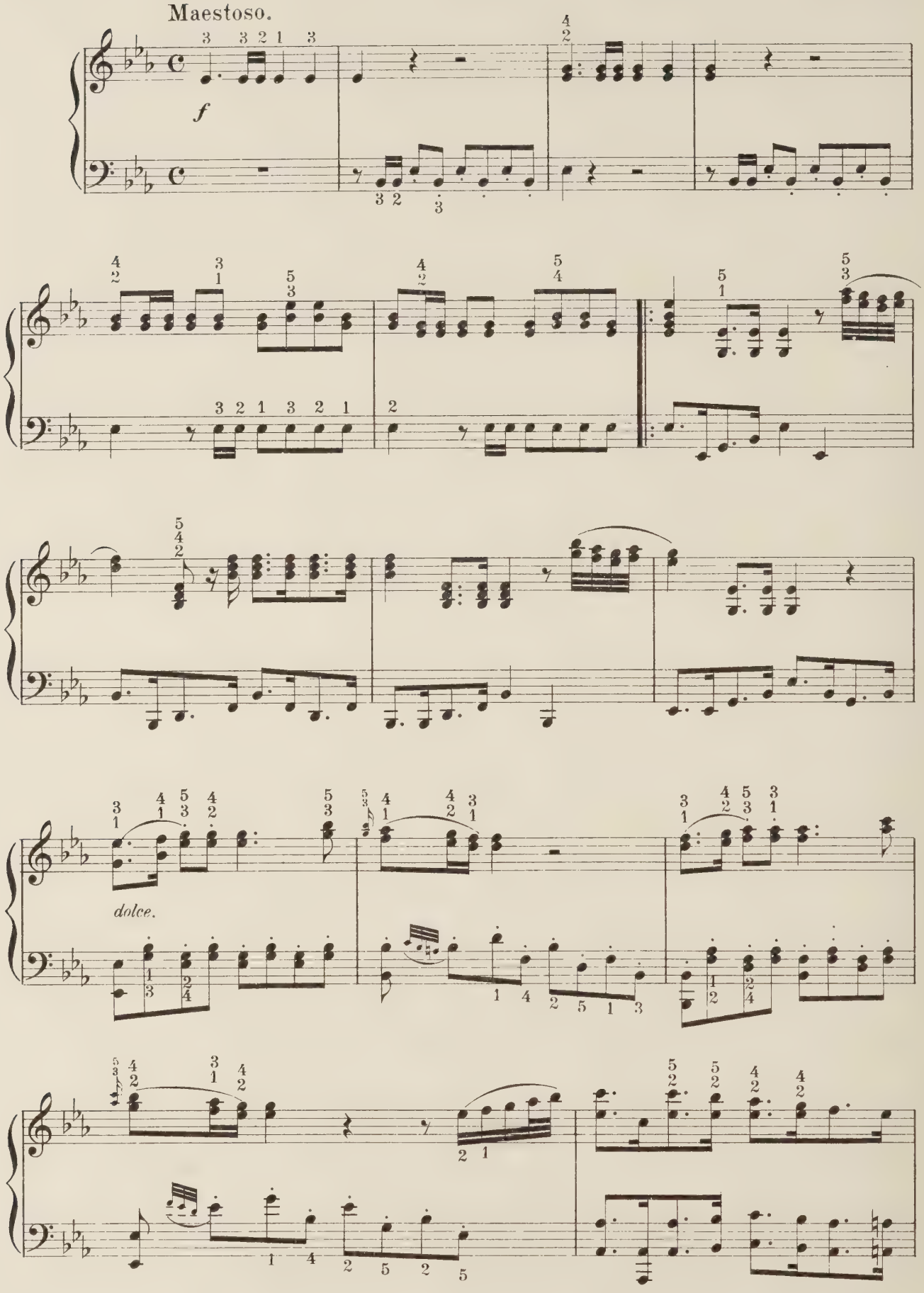

Piu Allegro.
p
cresc.
cresc.
f
ritard.
p

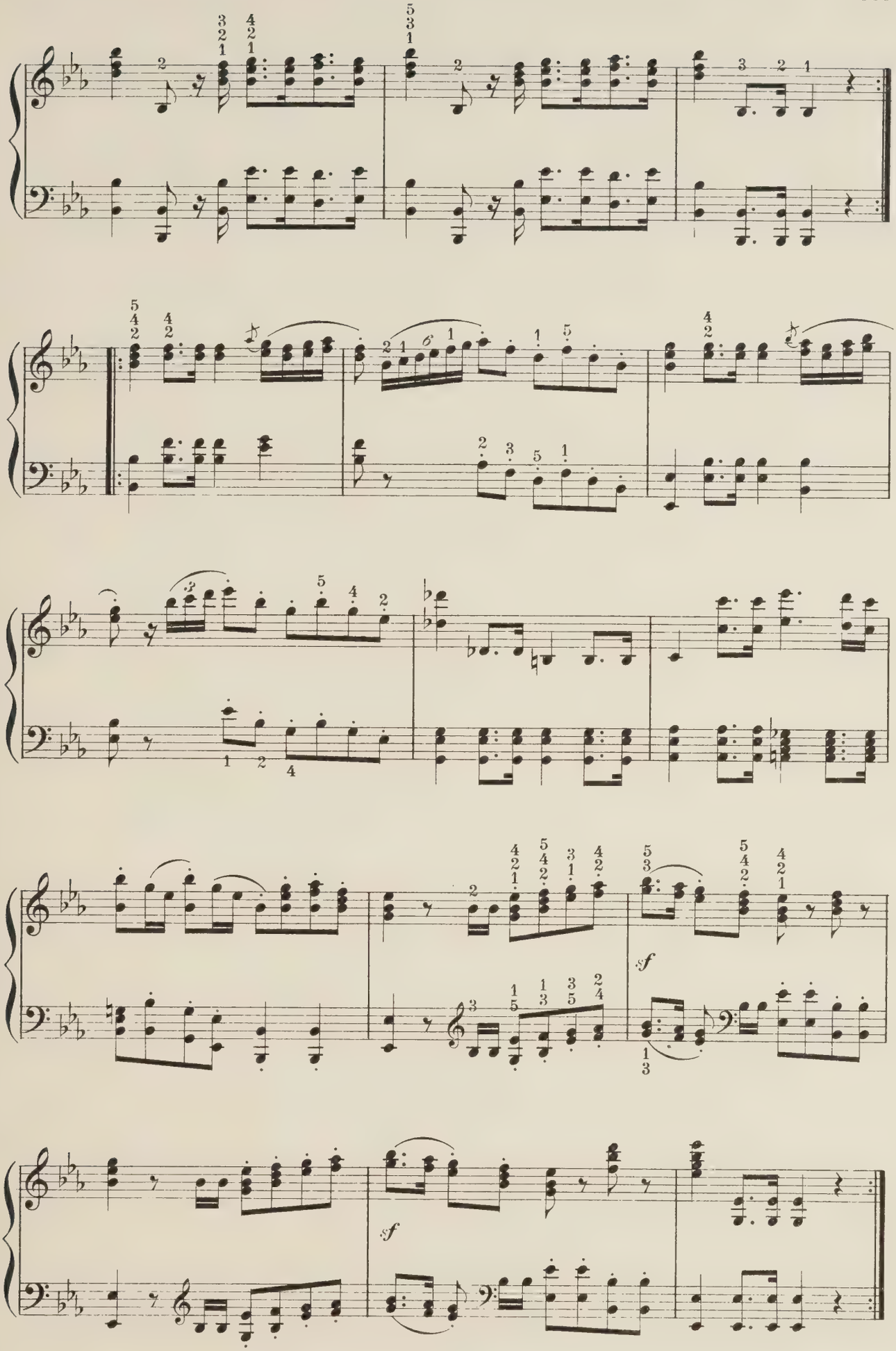

cresc.
f
f
f


8
ff
8
f
8
8
ff
8
1

March from the Opera "Titus".

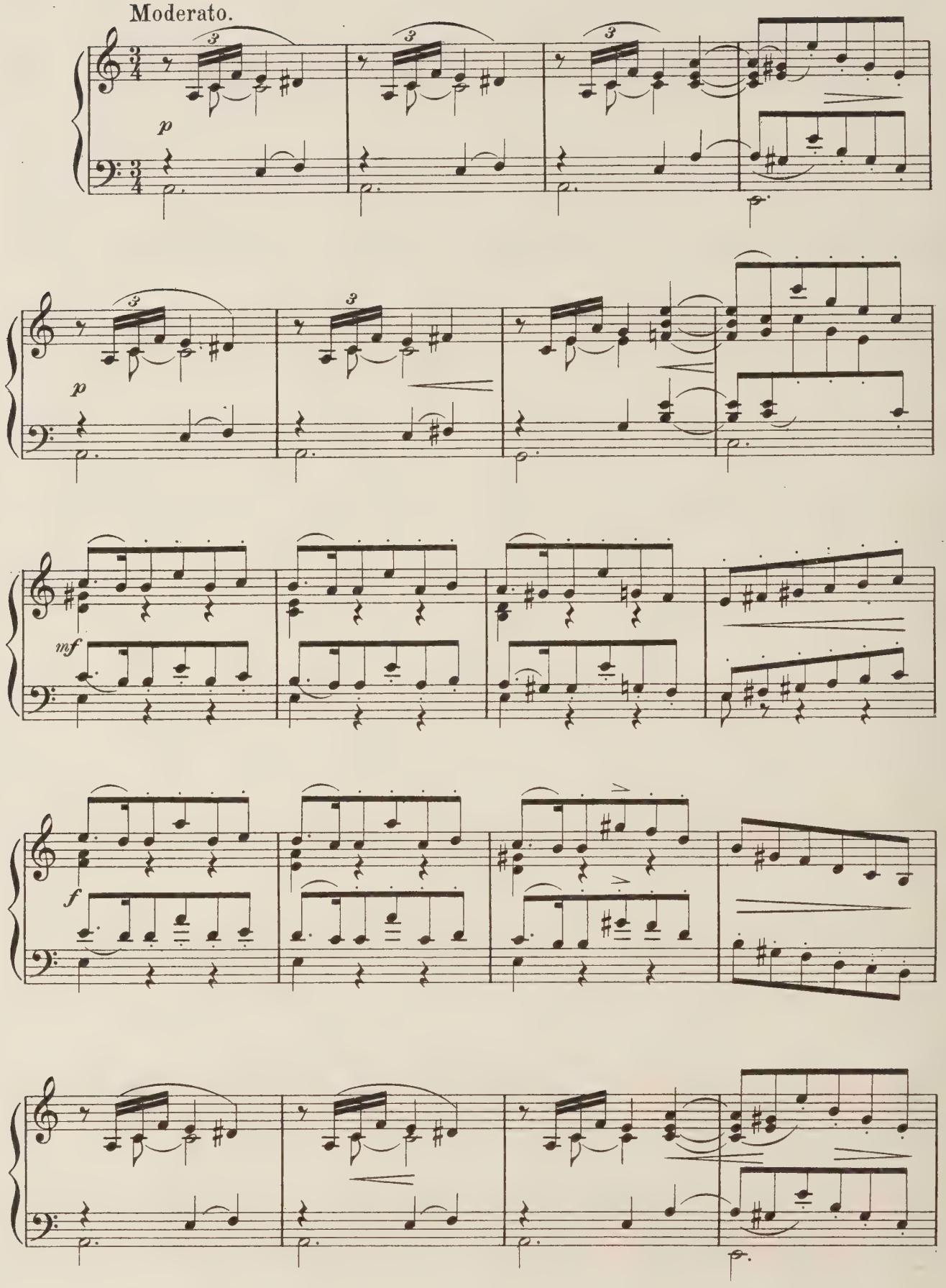
W. A. MOZART.

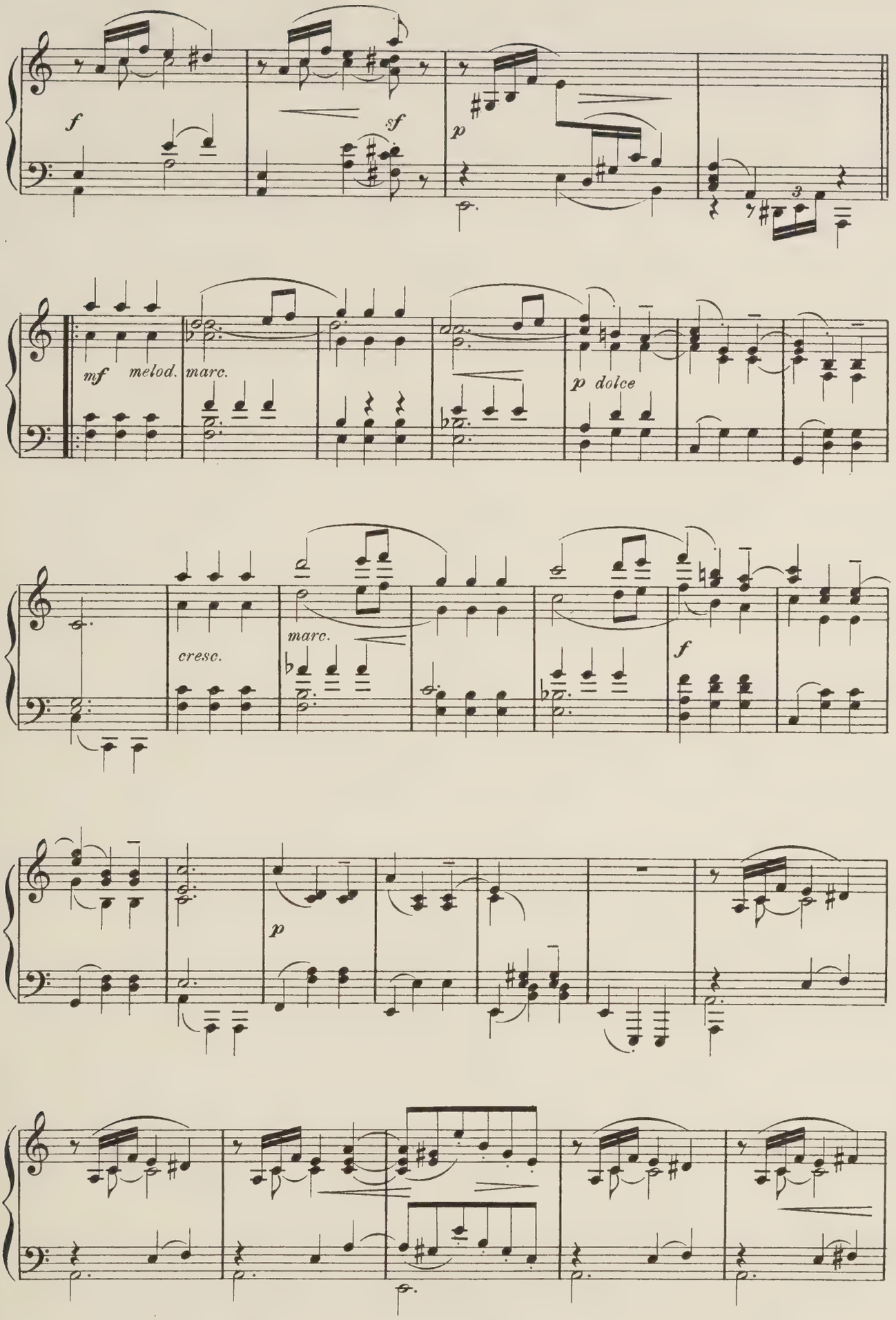


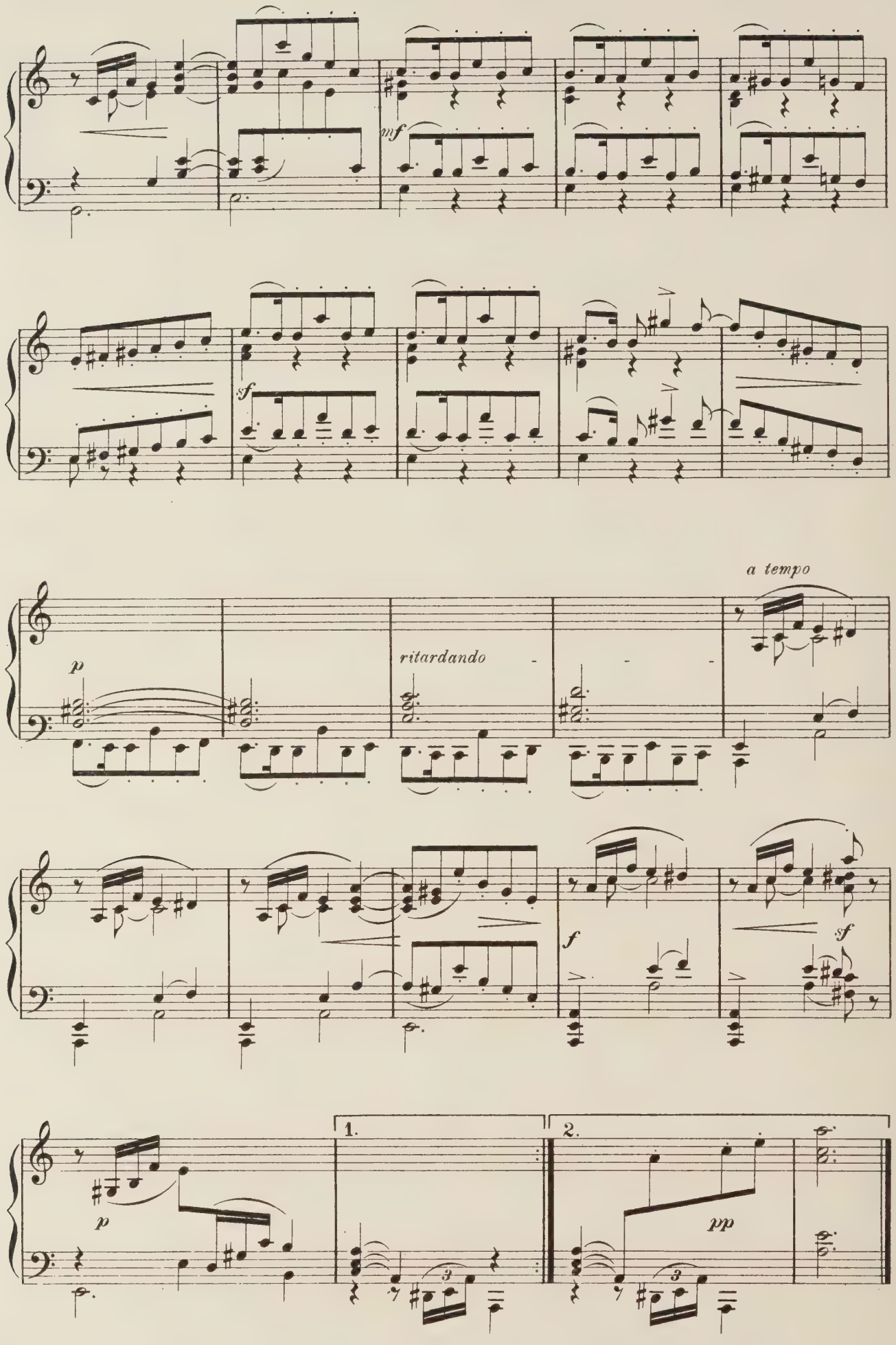

sf
sf

Album Leaf.

WILHELM CLAUSSEN.

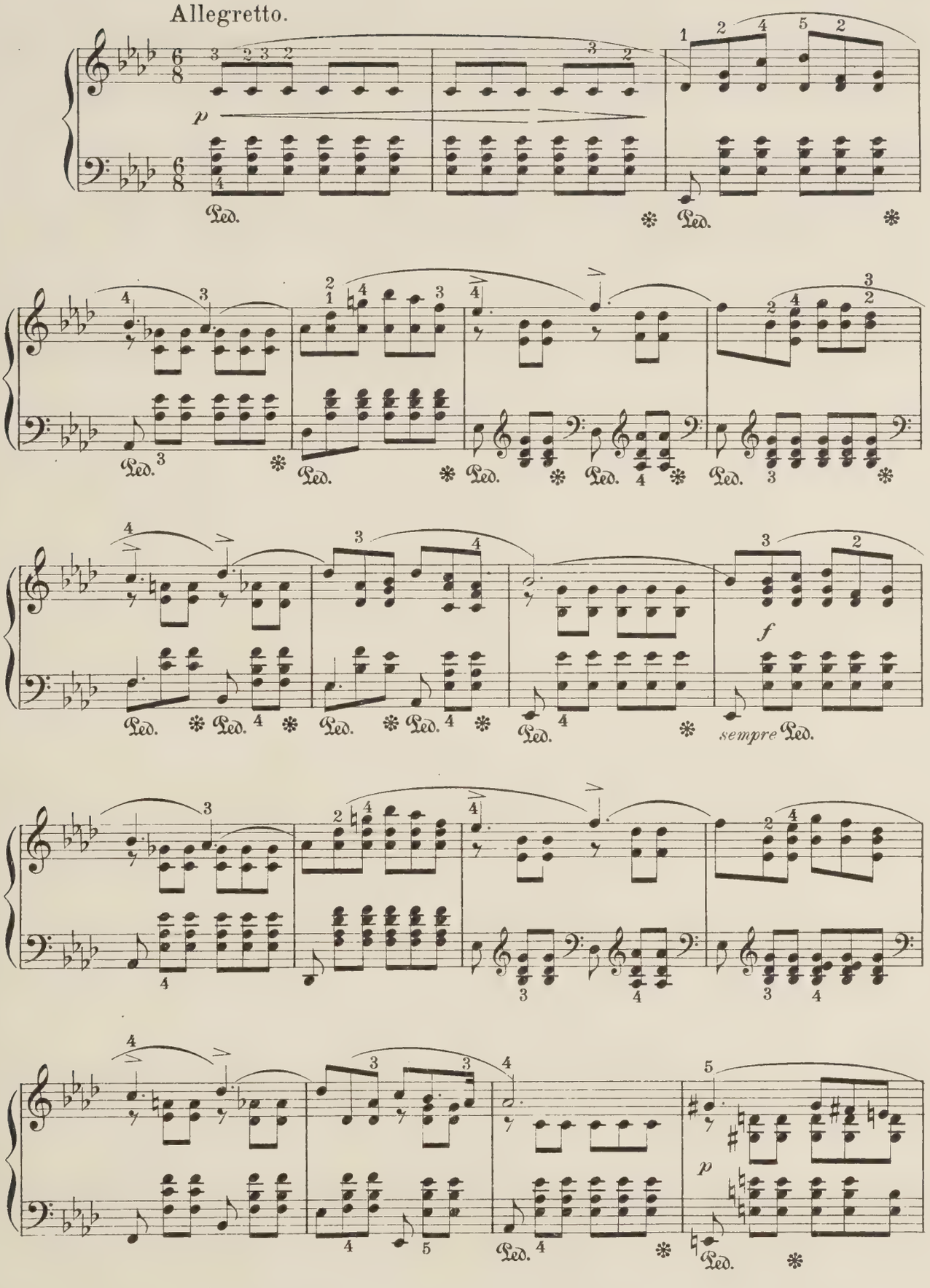


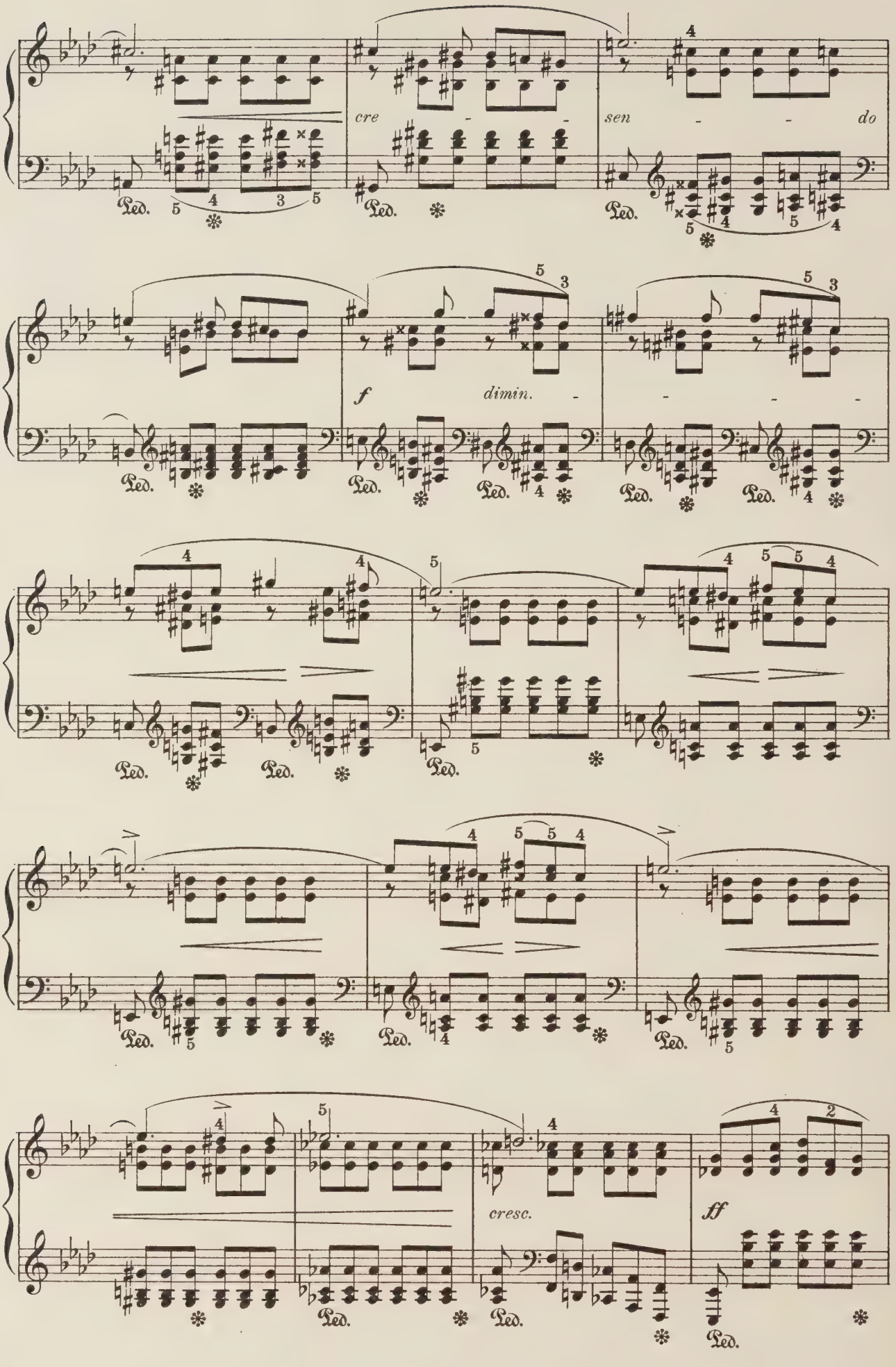

f
sf
p
mf melod.
marc.
p dolce
cresc.
marc.
f
p

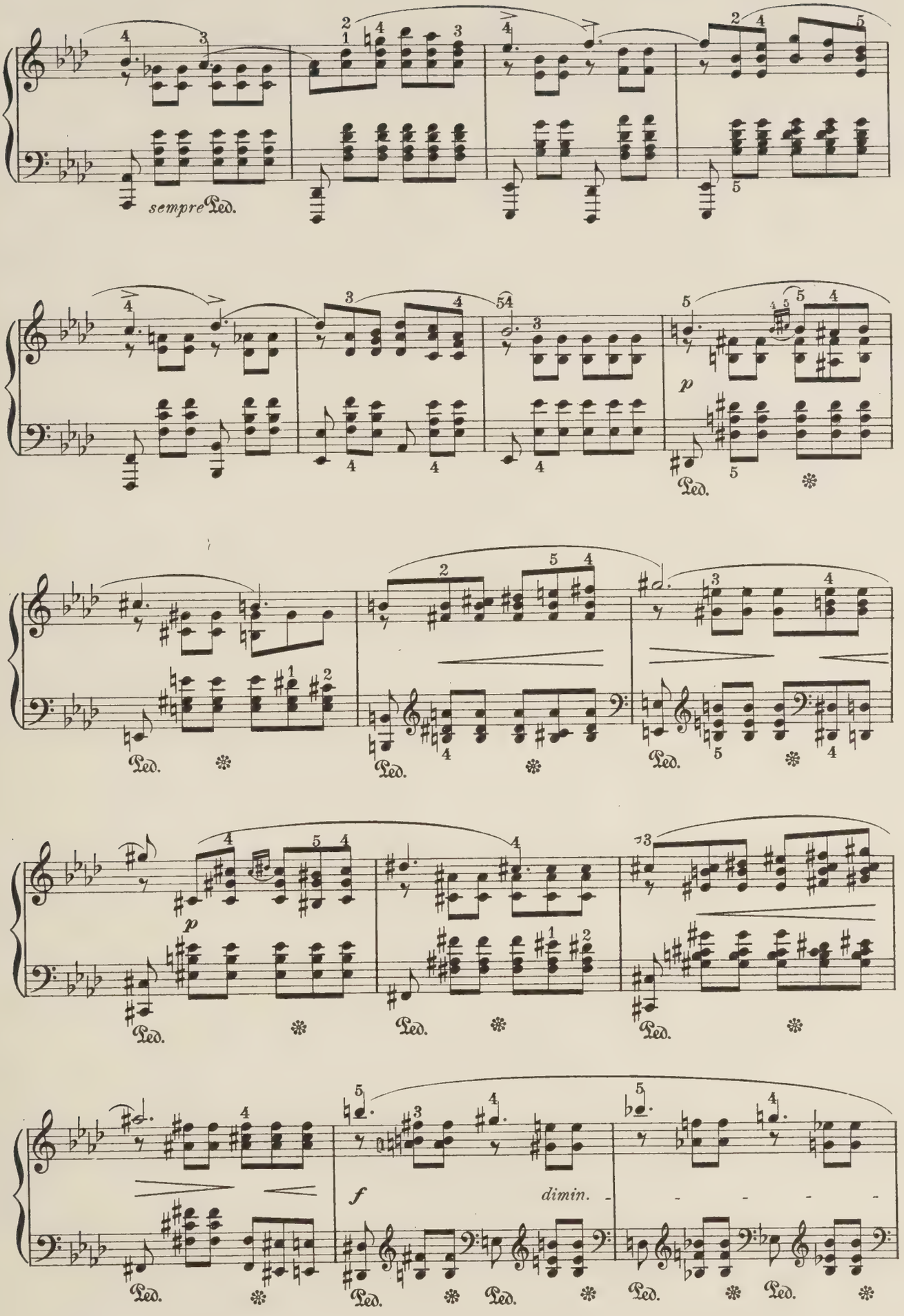

mf
sf
a tempo
p
ritardando
f
sf
1.
2.
p
pp

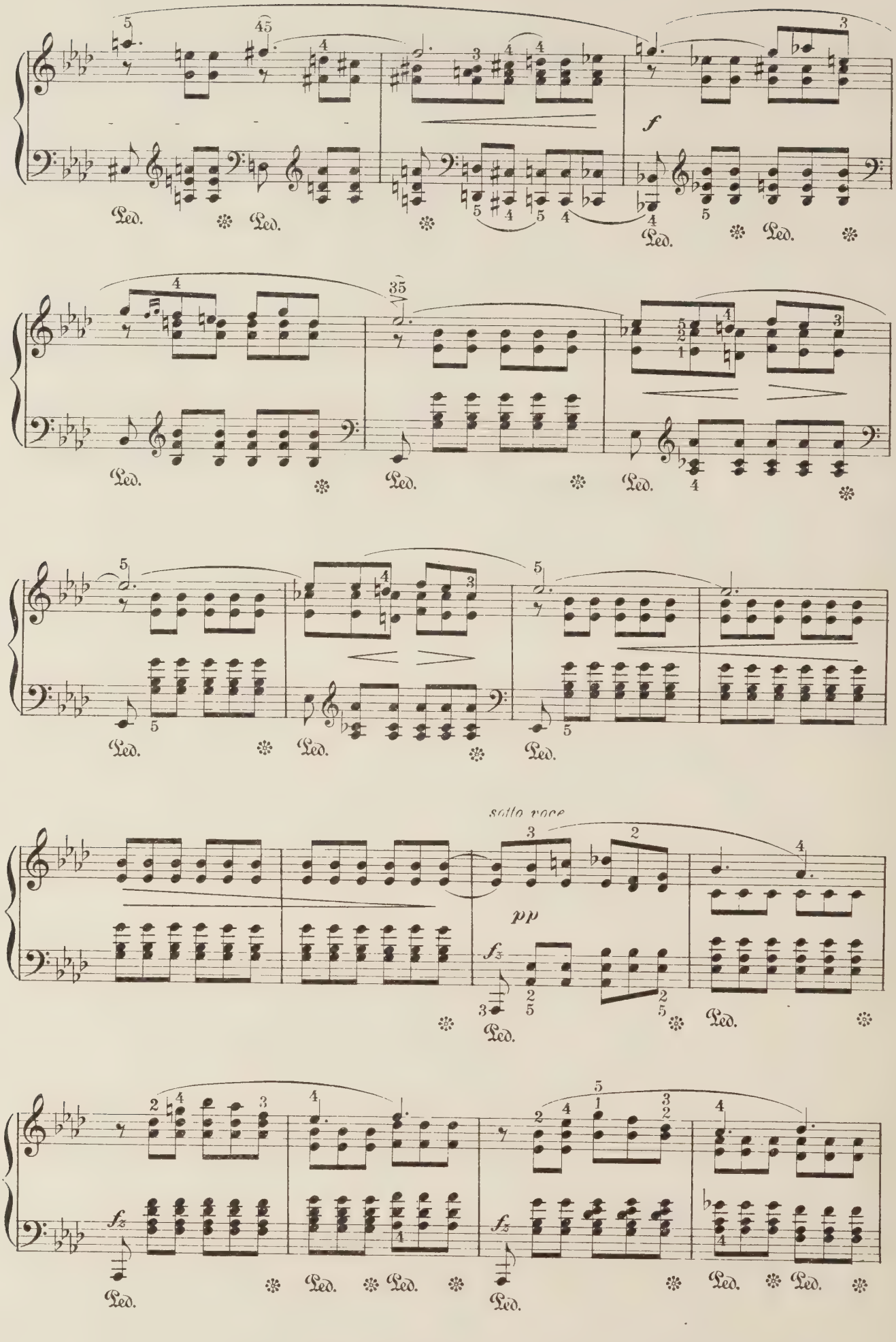
Prelude.

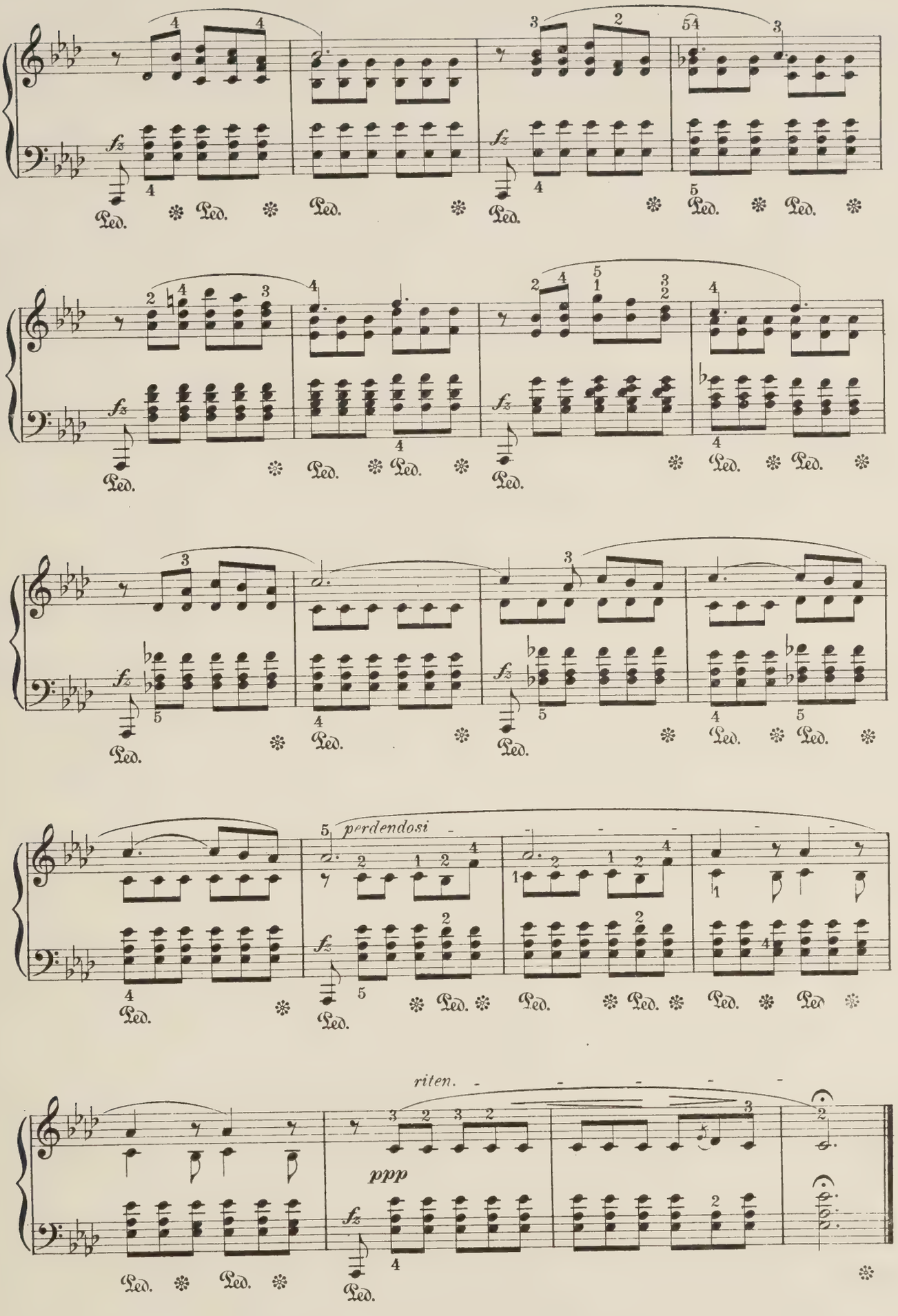
F. CHOPIN, Op 28. № 17.




cre - - -
sen - - - do
f
dimin. - - - -
cresc.
ff
Ped.


sempre Ped.
p
Ped.
f
dimin.

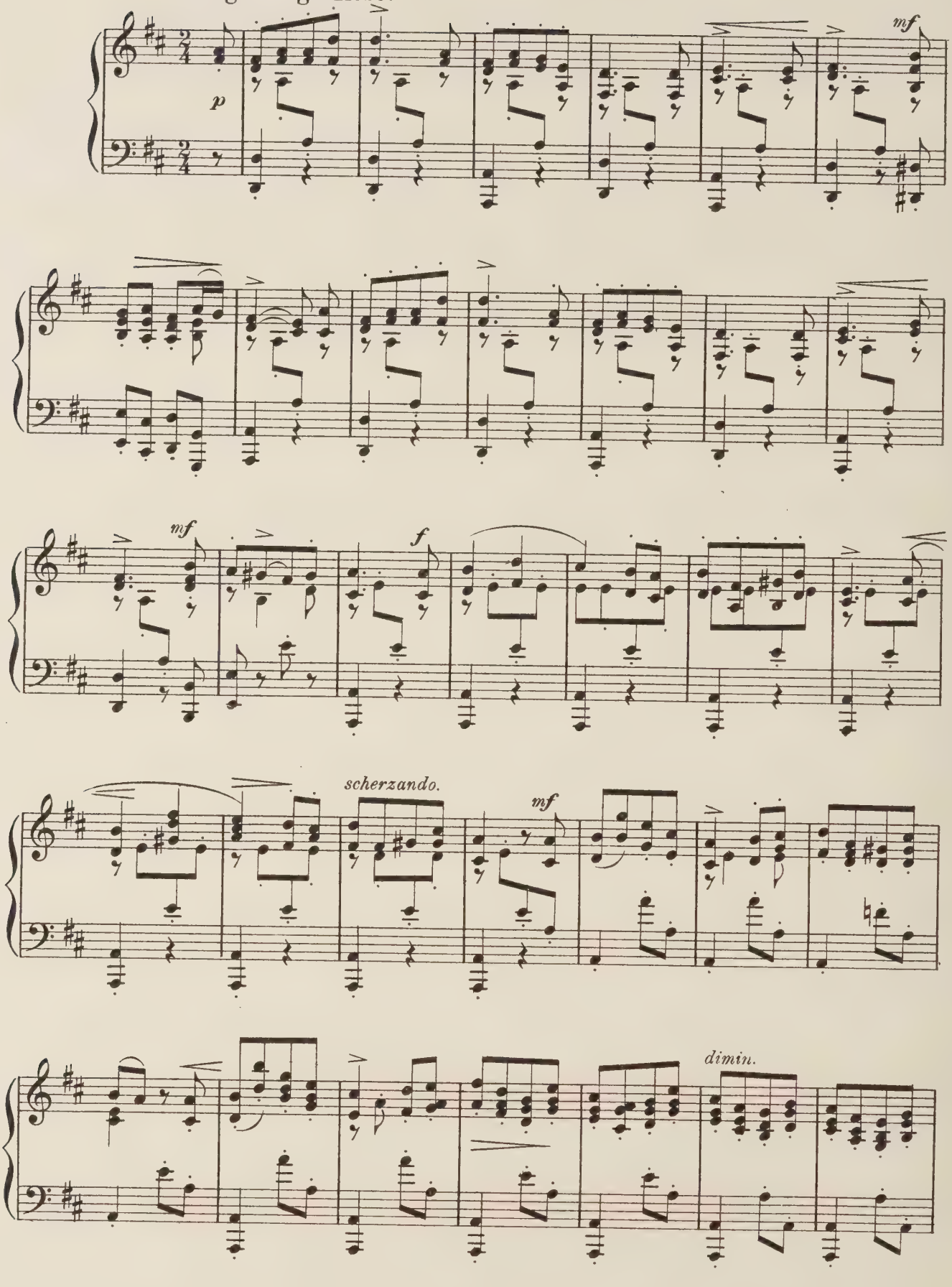

sotto voce
pp
fz
Ped.

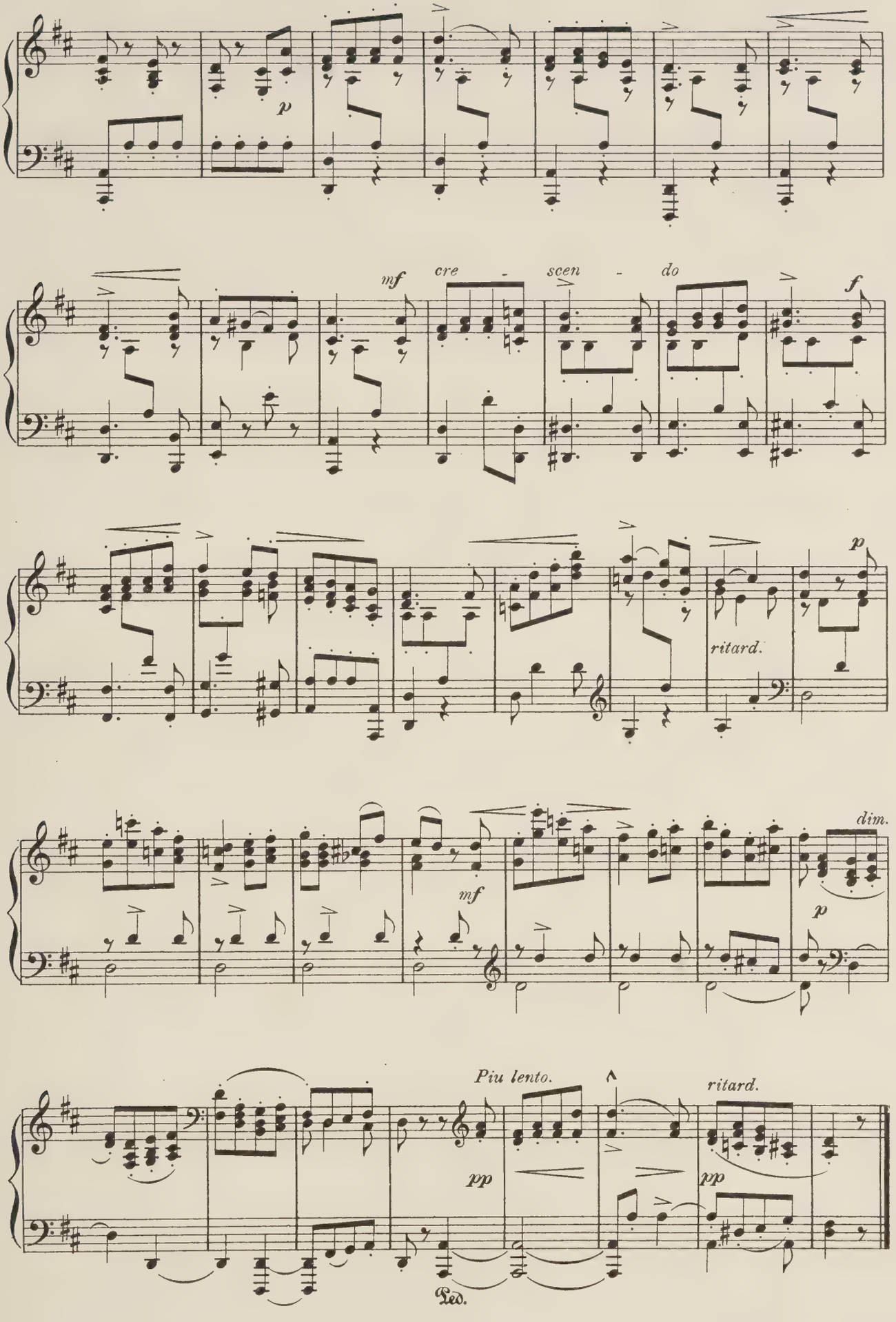

perdendosi
riten.
ppp

In the Mill.

J. F. NAGEL (St Petersburg.)

Allegretto grazioso.

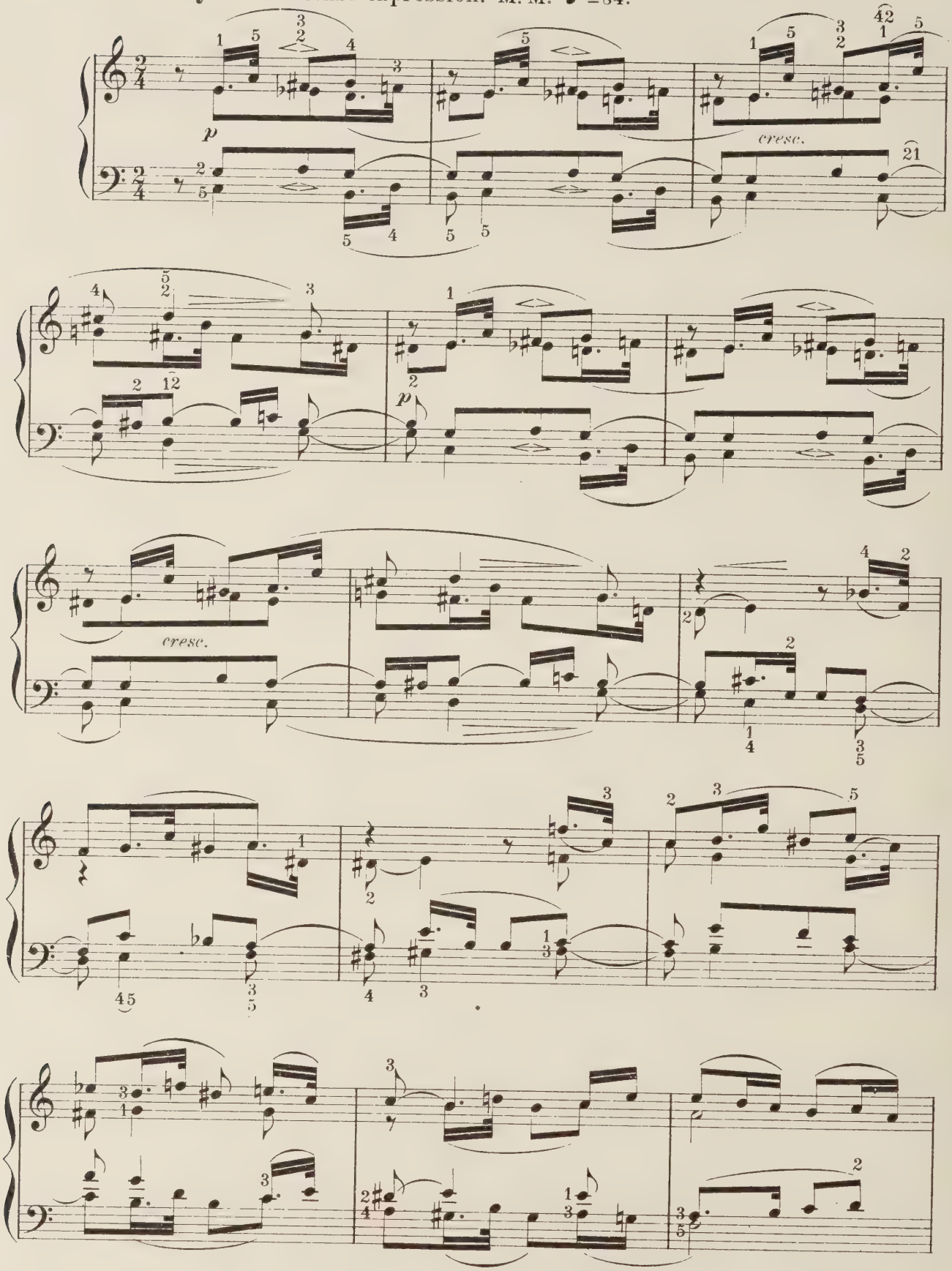


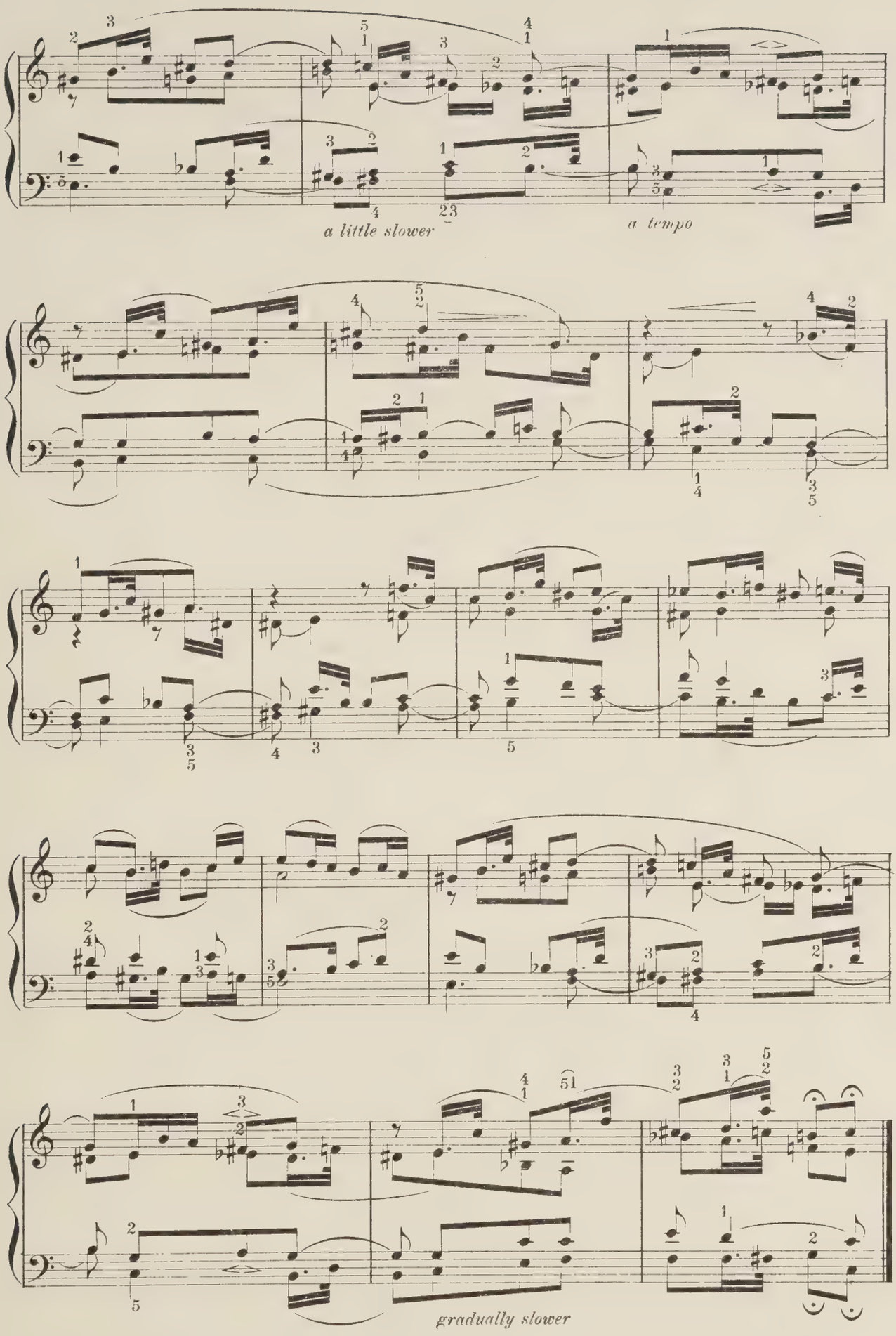

p
mf
cre - scen - do
f
ritard.
p
mf
dim.
p
Piu lento.
ritard.
pp
pp
Ped.

Thema.

R. SCHUMANN. Op. 68. Nº 42.

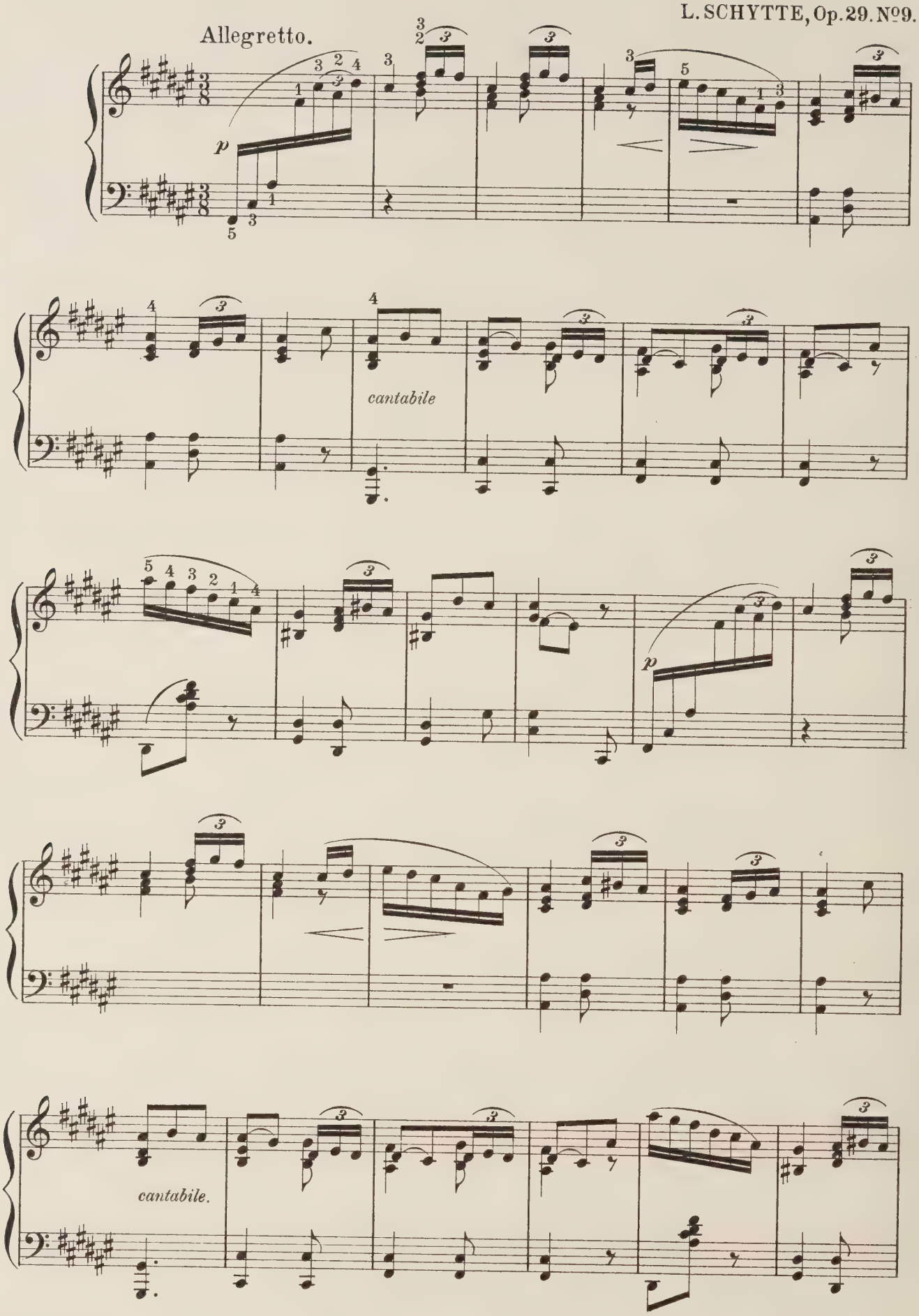
Slowly with intense expression. M. M. ♪=84.

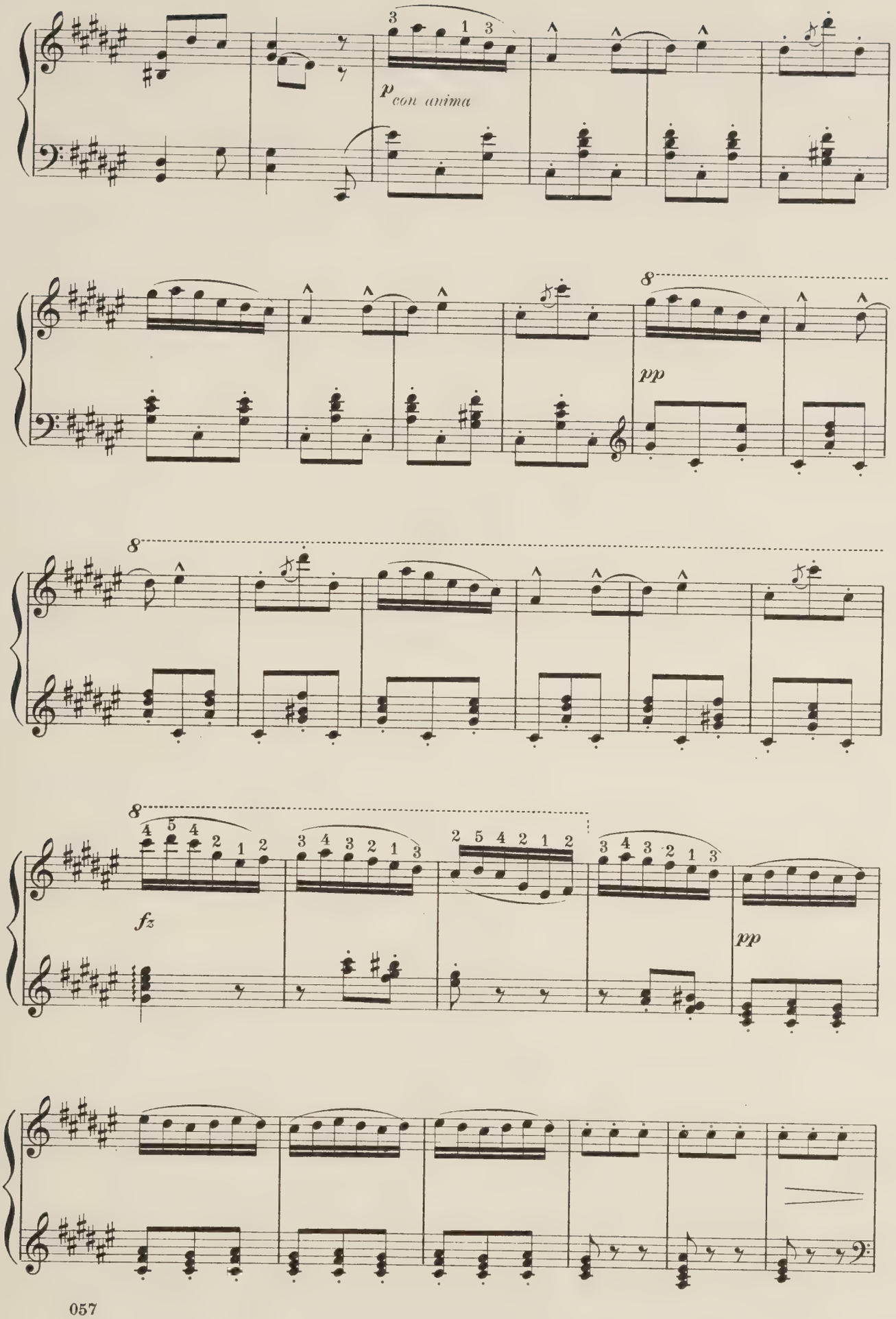


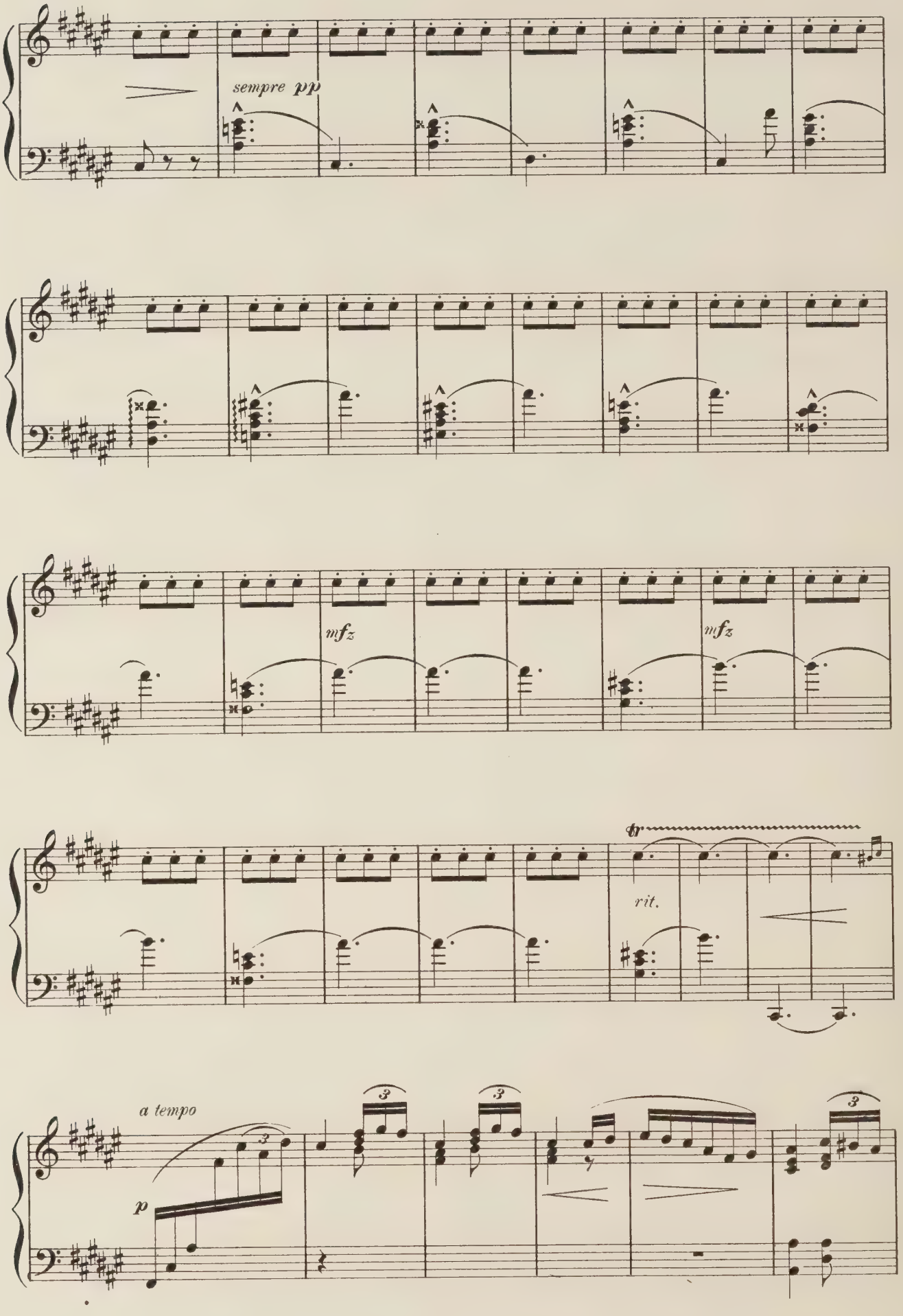

a little slower
a tempo
gradually slower

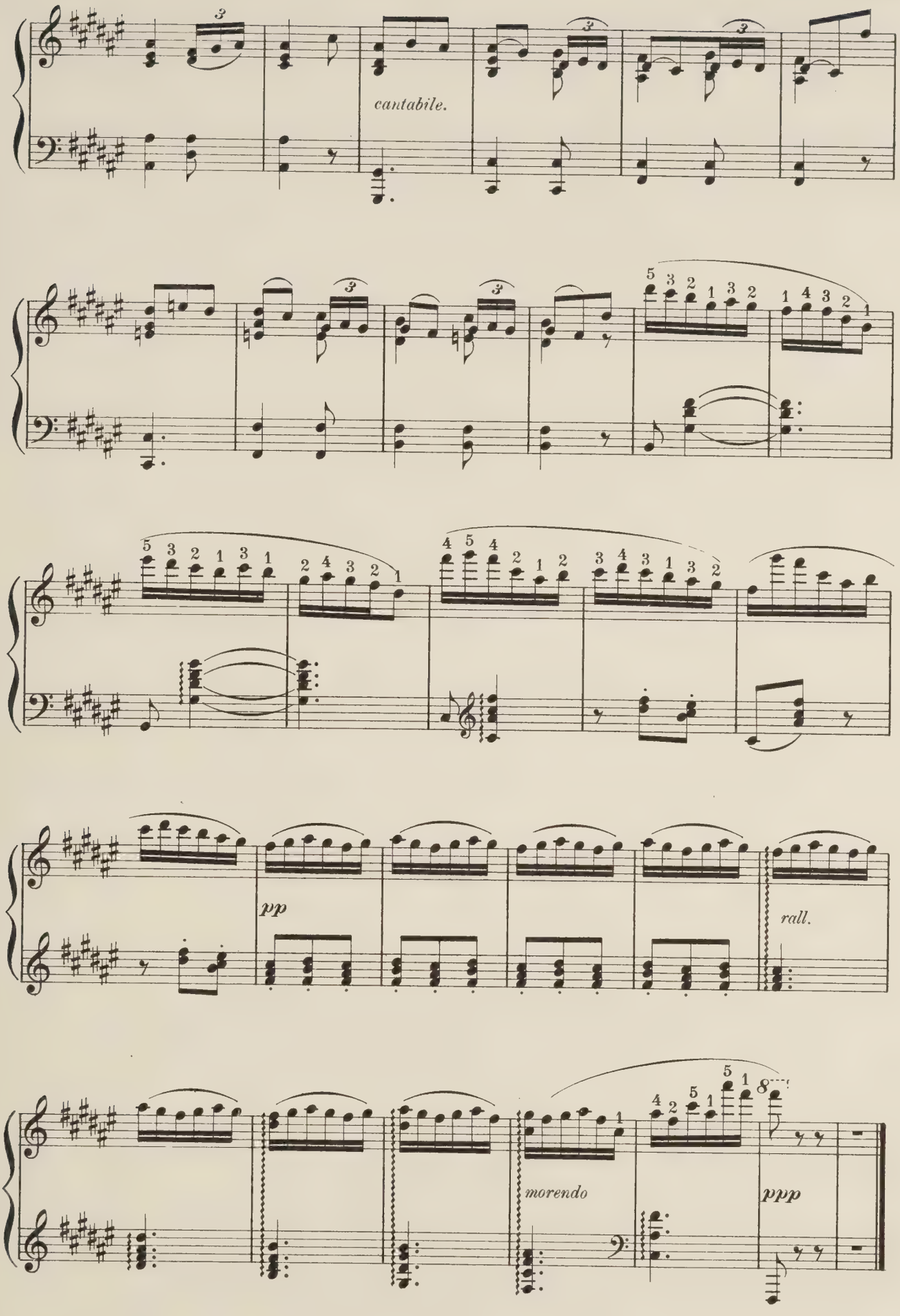
Spring Flowers.

L. SCHYTTE, Op. 29. No 9.




p con anima
8
pp
8
8
fz
pp

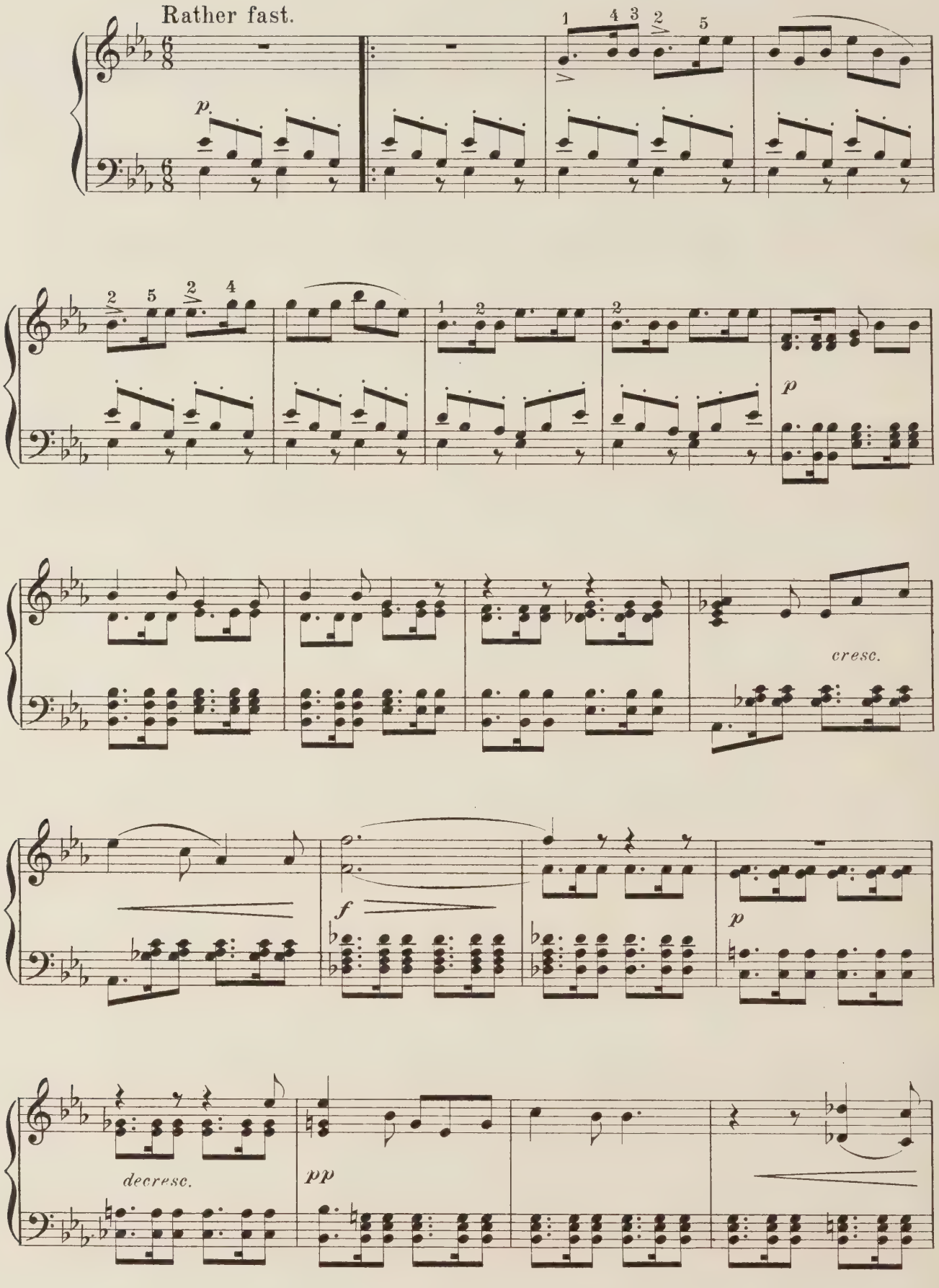

sempre pp
mfz
mfz
tr
rit.
a tempo
p

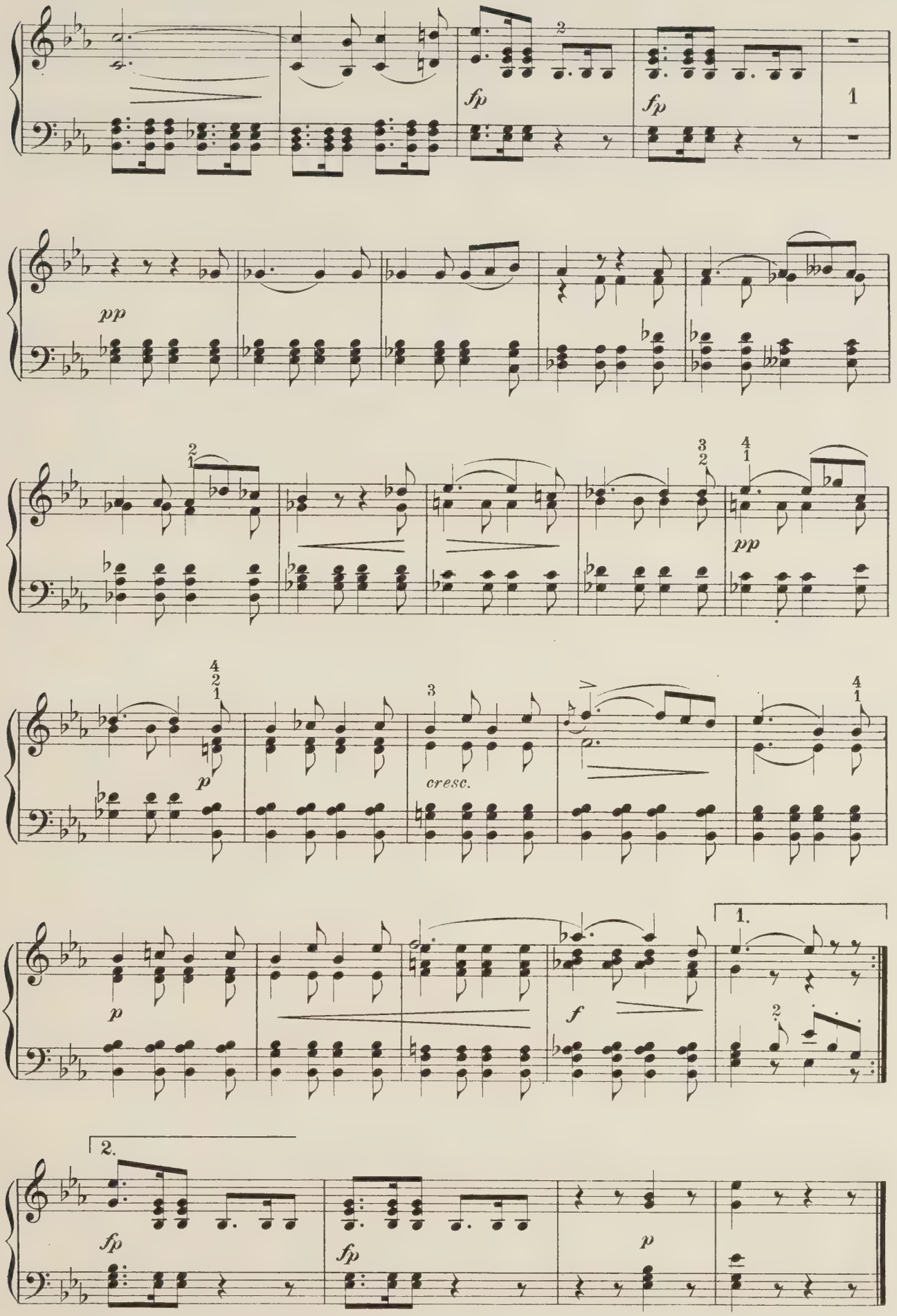

cantabile.
pp
rall.
morendo
ppp

The Post.

SONG.

F. SCHUBERT, Op 89. № 13.

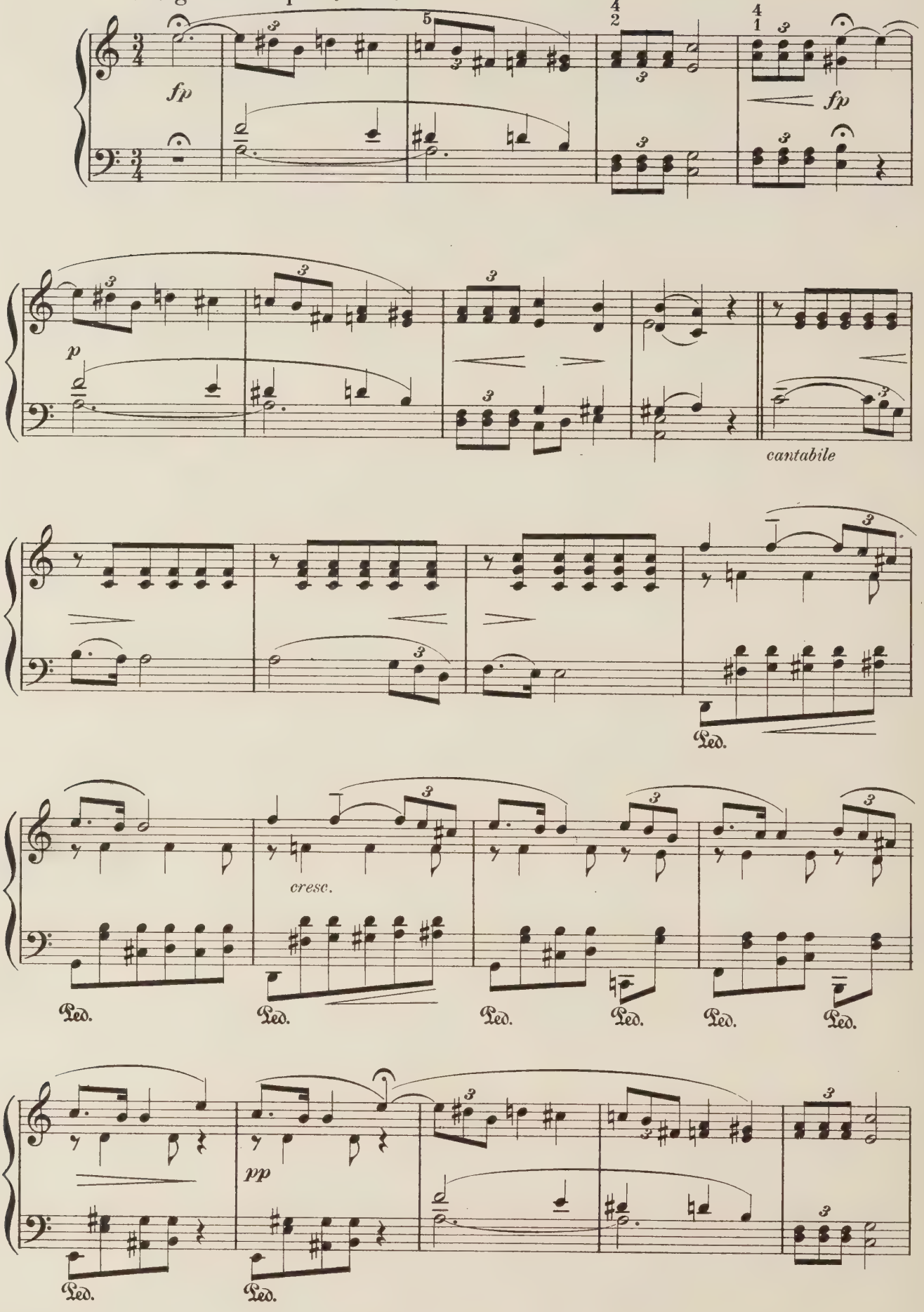


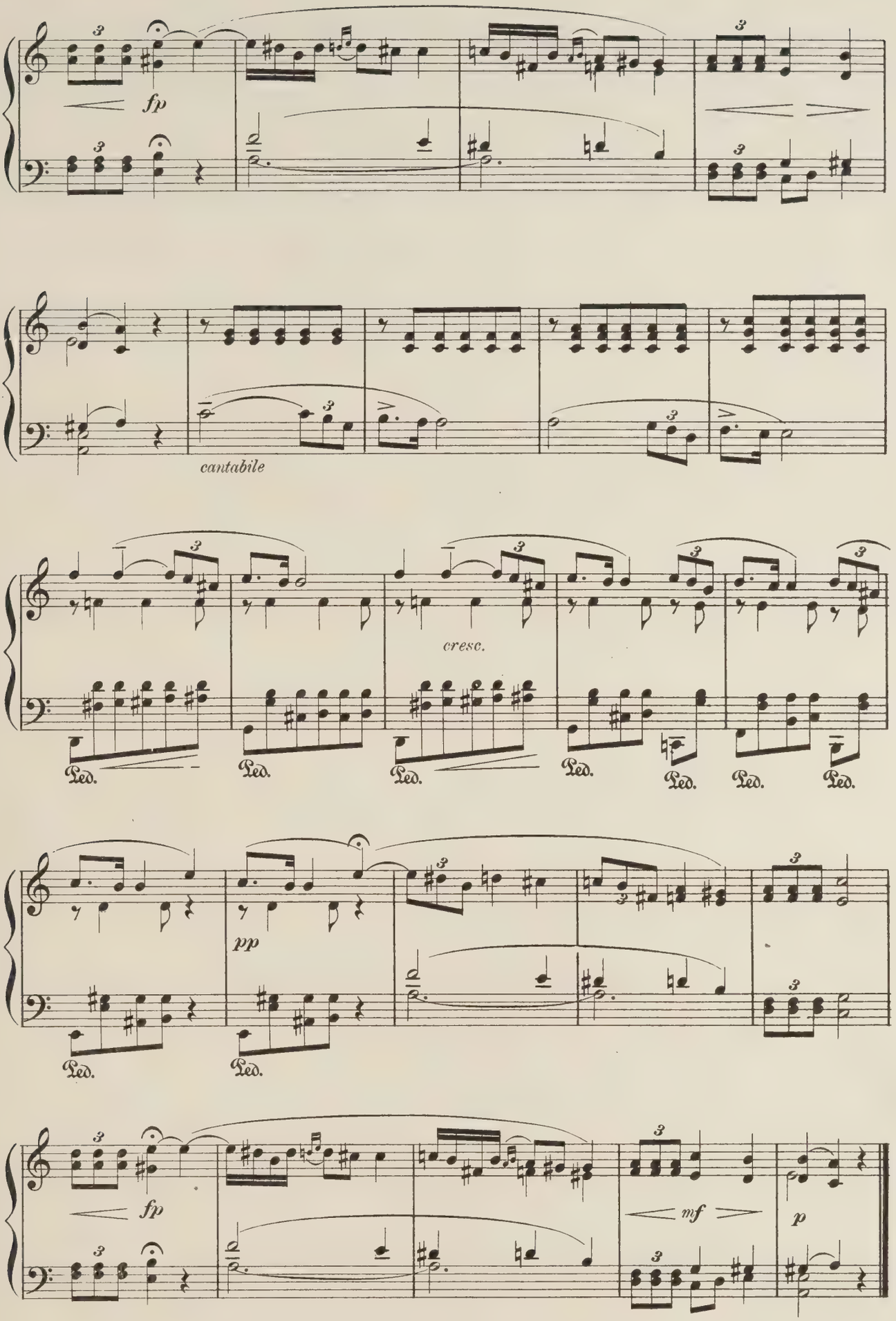

fp
fp
1
pp
pp
p
cresc.
p
f
1.
2.
fp
fp
p

Elegy.

Edw. GRIEG, Op. 38. № 6.

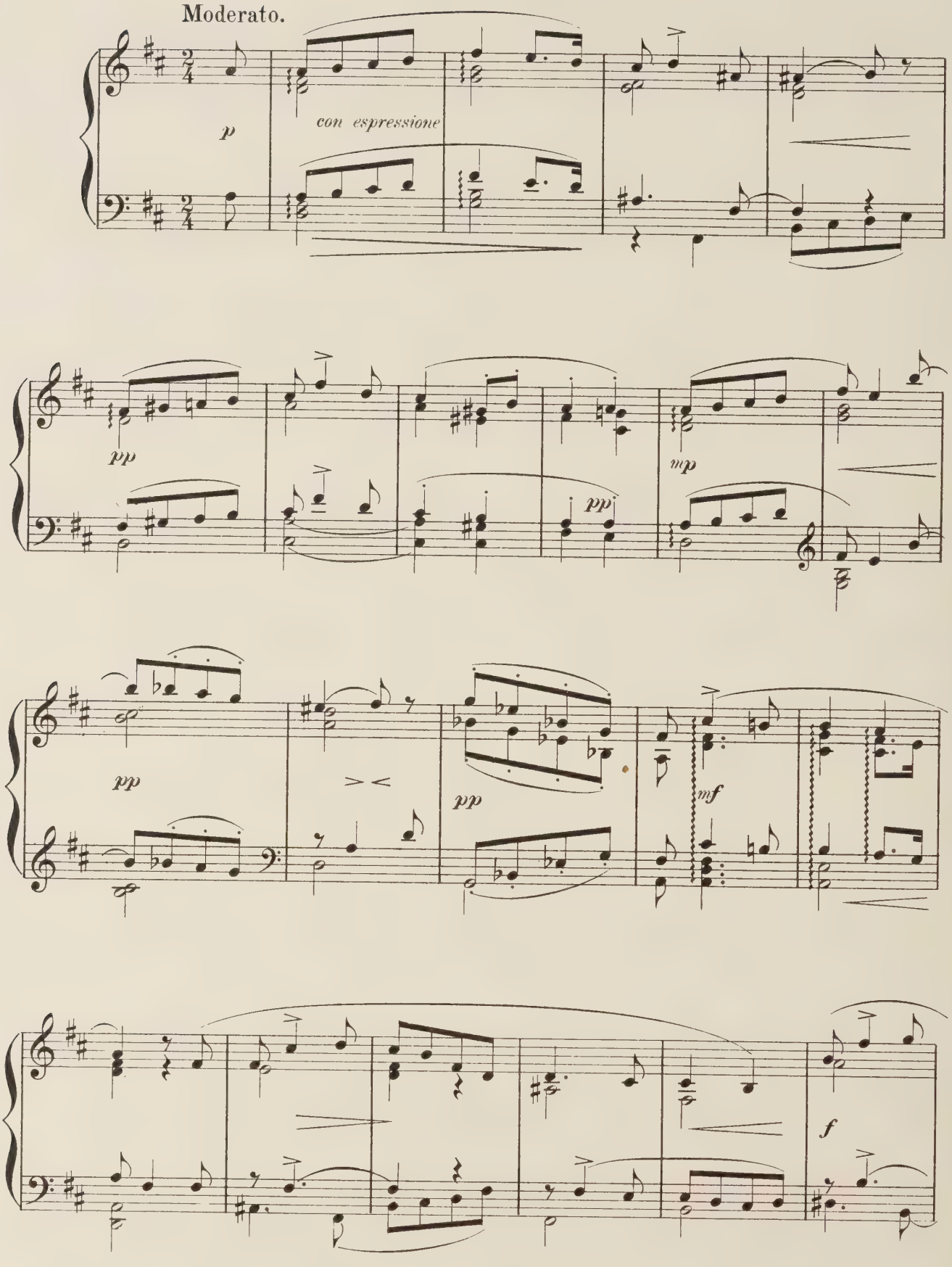
Allegretto semplice. ♩ = 80

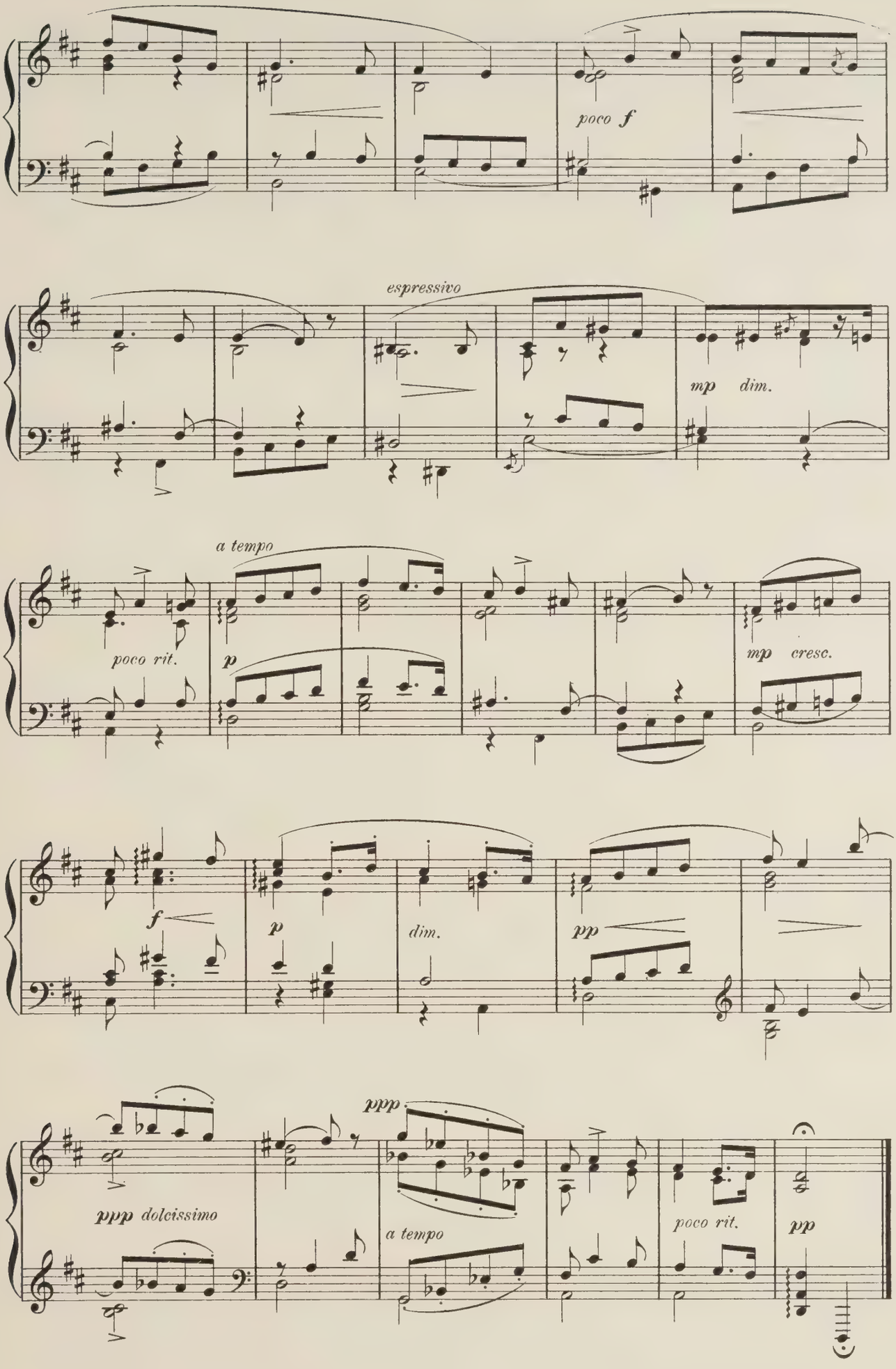



fp
cantabile
cresc.
Ped.
pp
fp
mf
p

Arabesque.

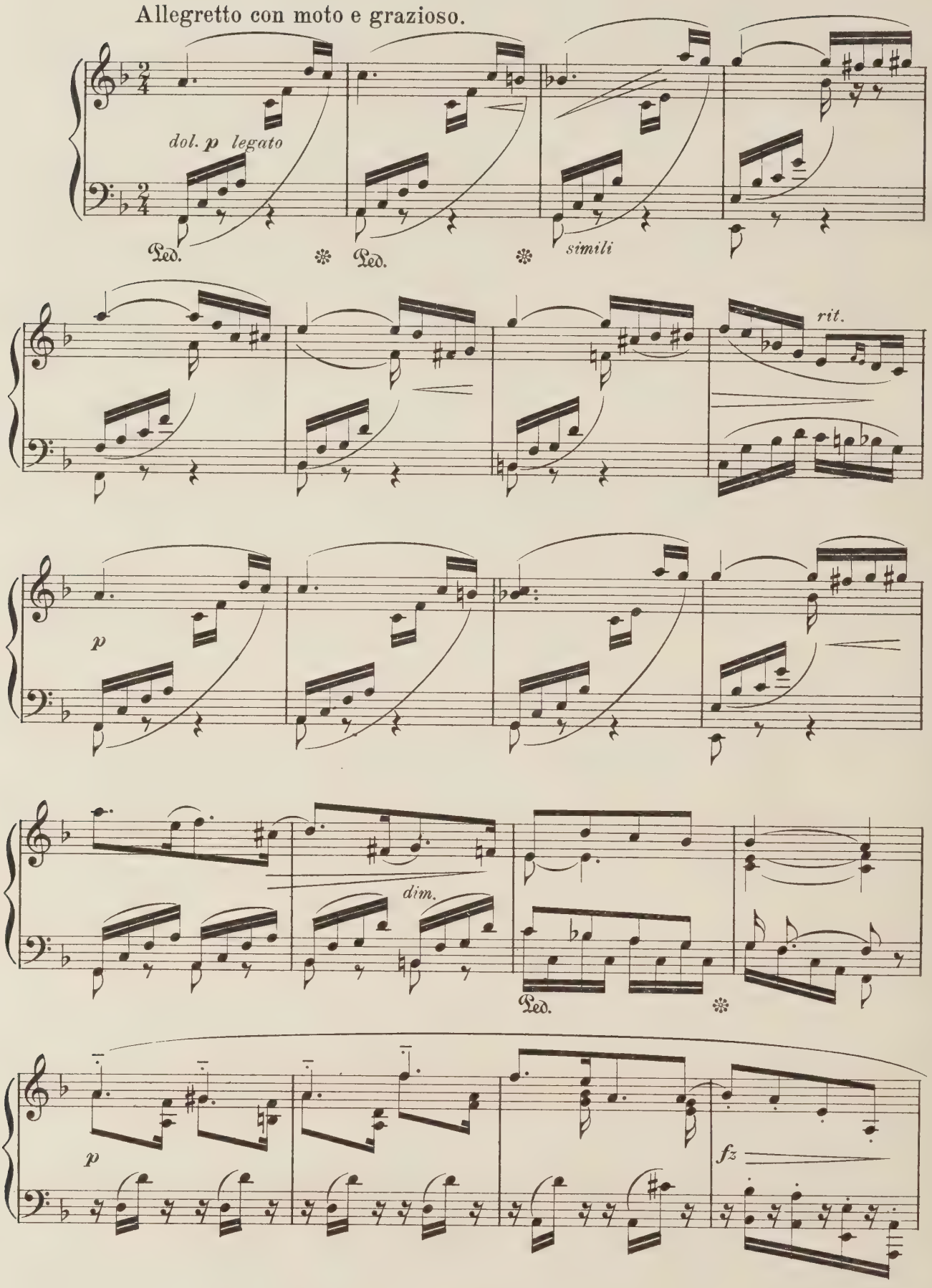
G. KARGANOFF, Op. 6. № 11.

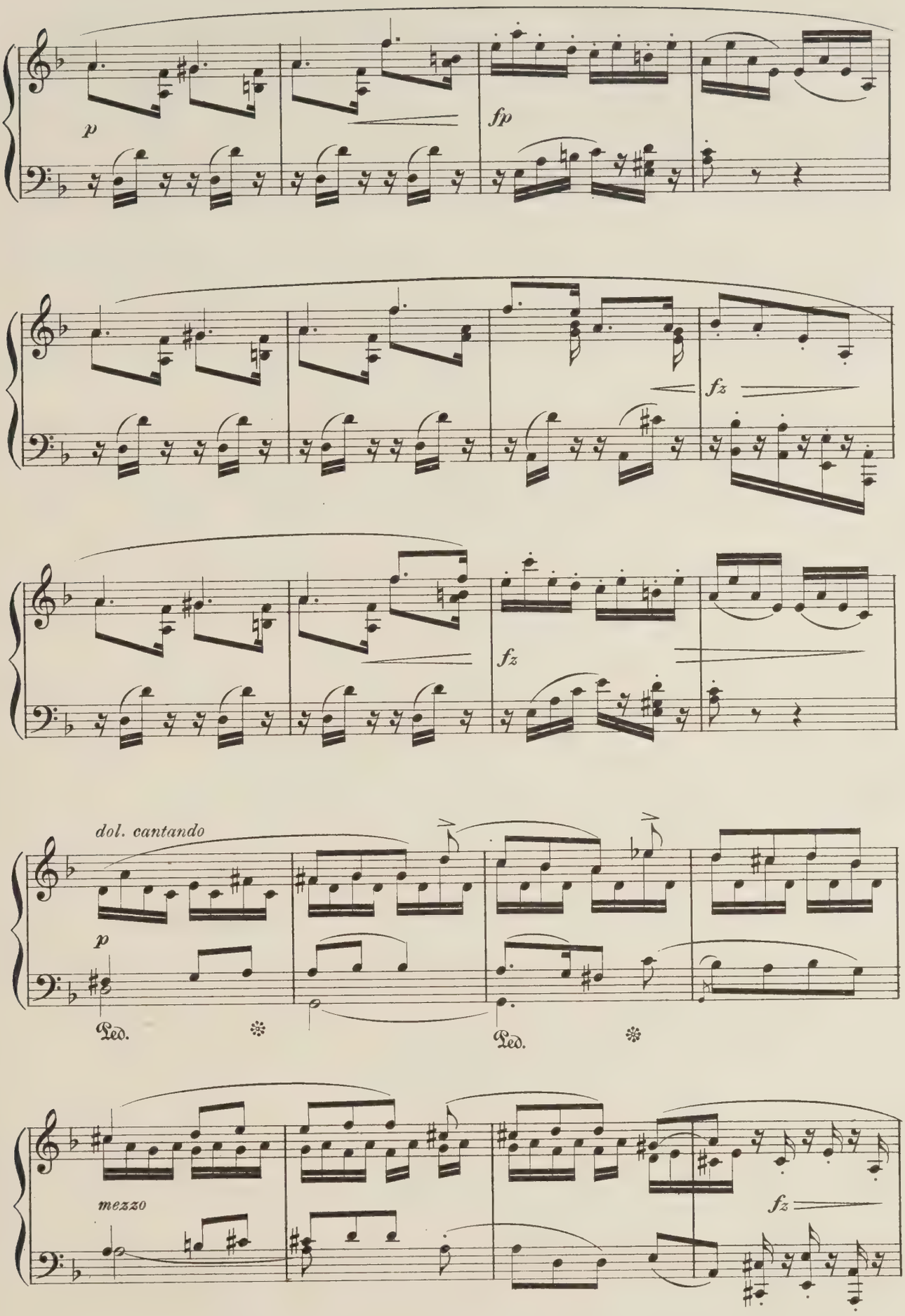


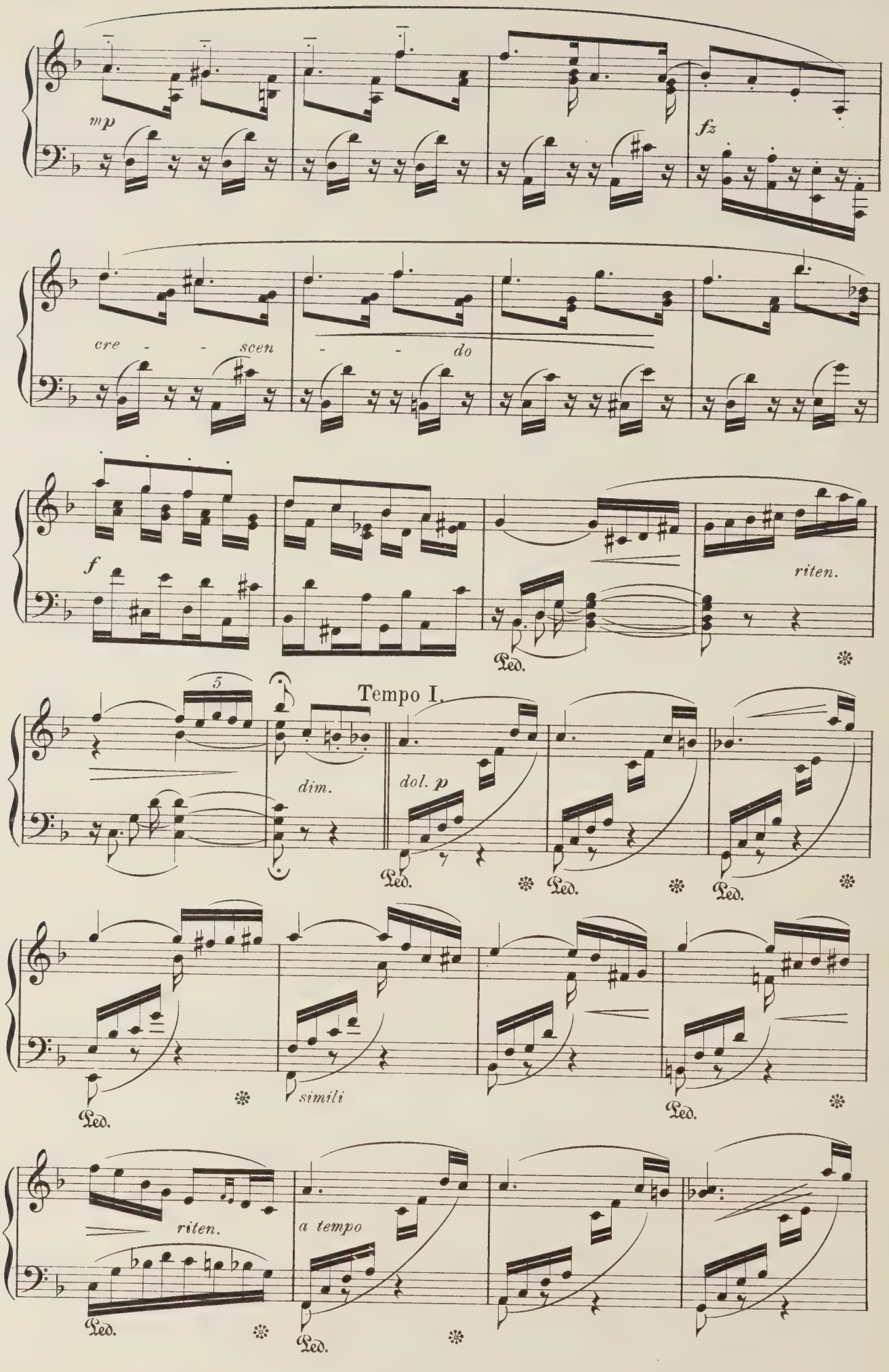

poco f
espressivo
mp dim.
a tempo
poco rit.
p
mp cresc.
f
p
dim.
pp
ppp
ppp dolcissimo
a tempo
poco rit.
pp

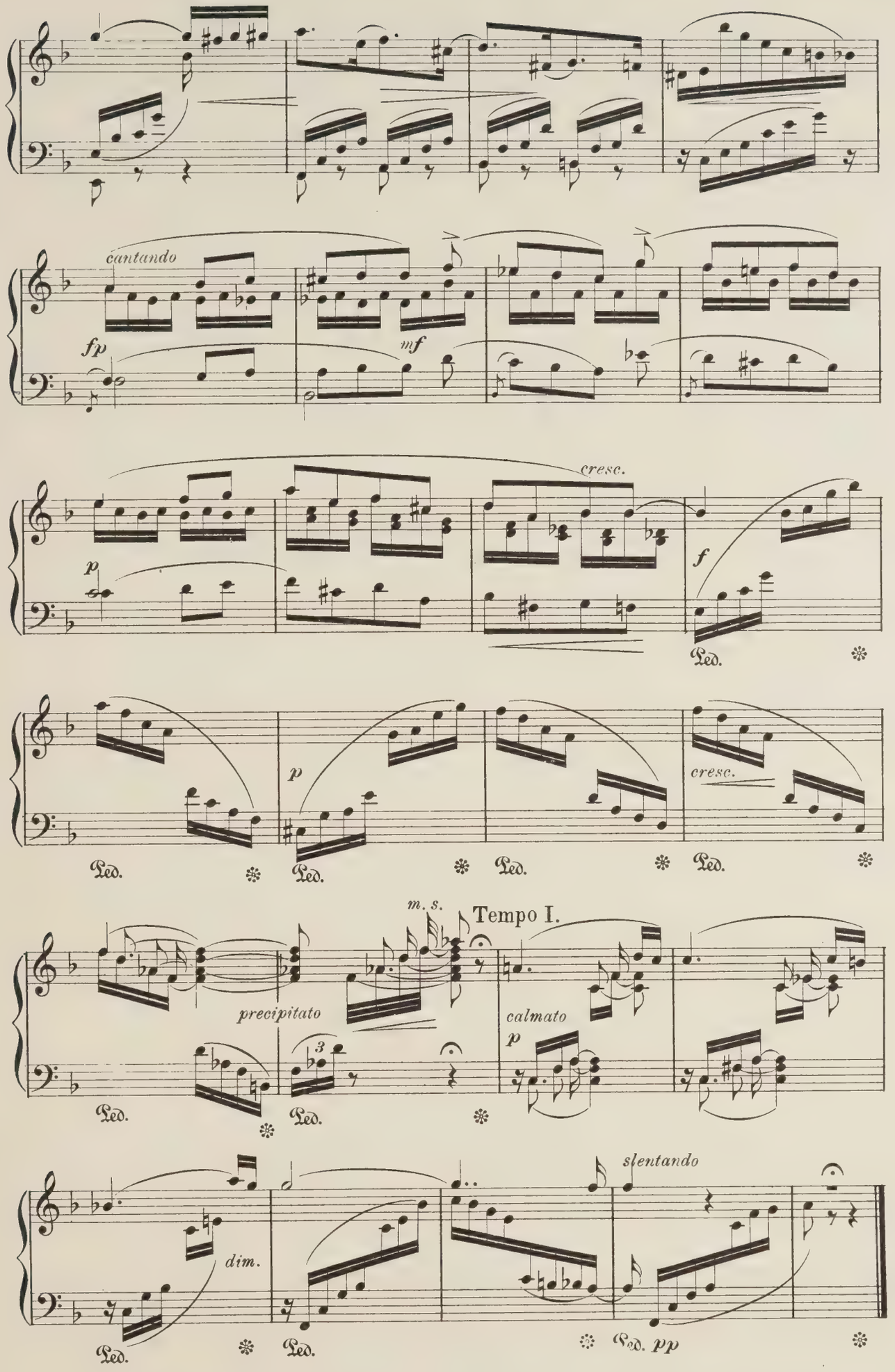
Spring Song.

H. KJERULF.




p
fp
fz
fz
dol. cantando
p
Ped.
Ped.
mezzo
fz


mp
fz
cre - - scen - - do
f
riten.
Ped.
5
Tempo I.
dim.
dol. p
Ped.
Ped.
Ped.
simili
Ped.
riten.
a tempo
Ped.
Ped.


cantando
fp
mf
cresc.
p
f
Ped.
p
cresc.
m. s.
Tempo I.
precipitato
calmato
p
dim.
slentando
pp

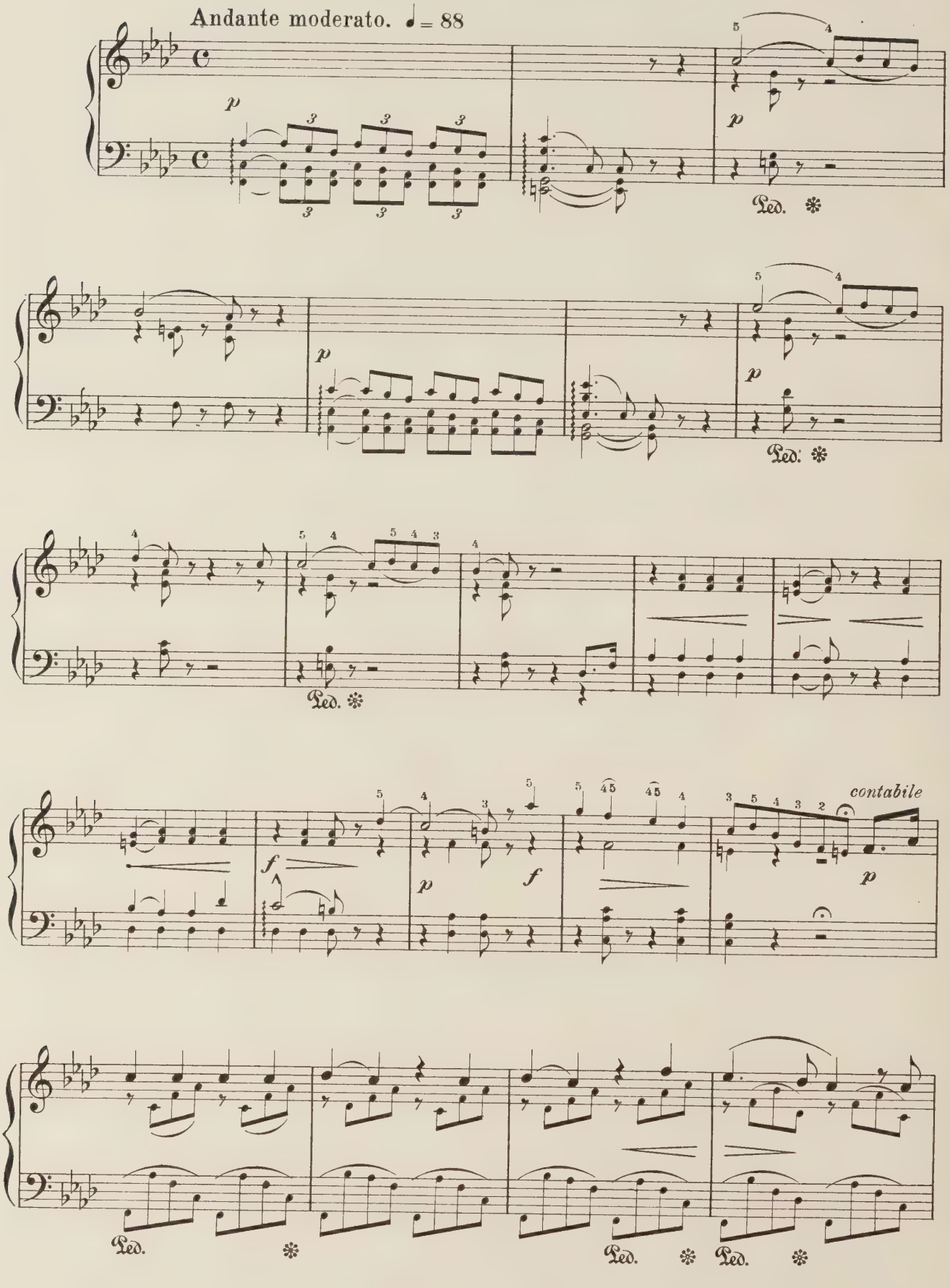
Tre Giorni.

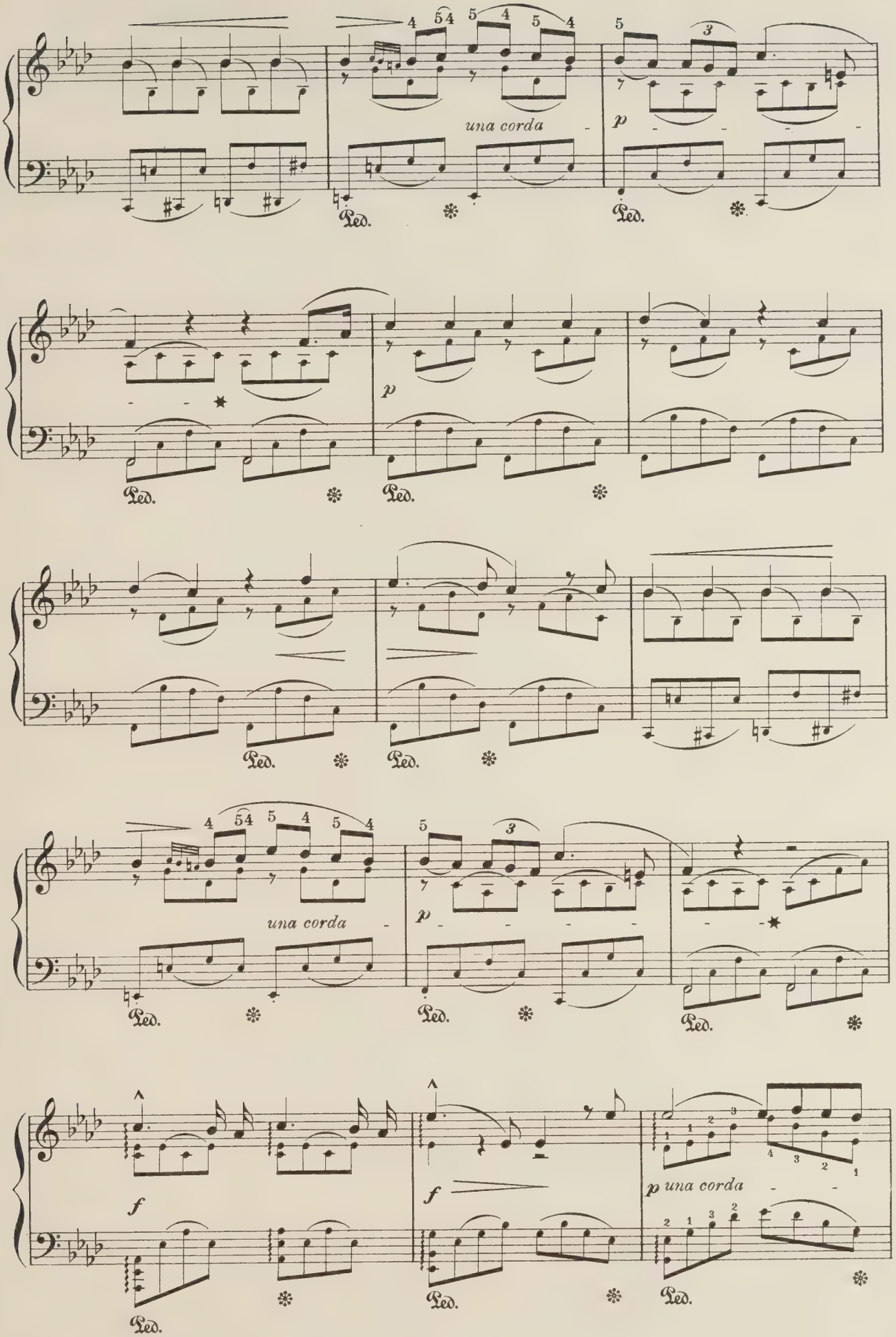
AIR DE PERGOLESE.

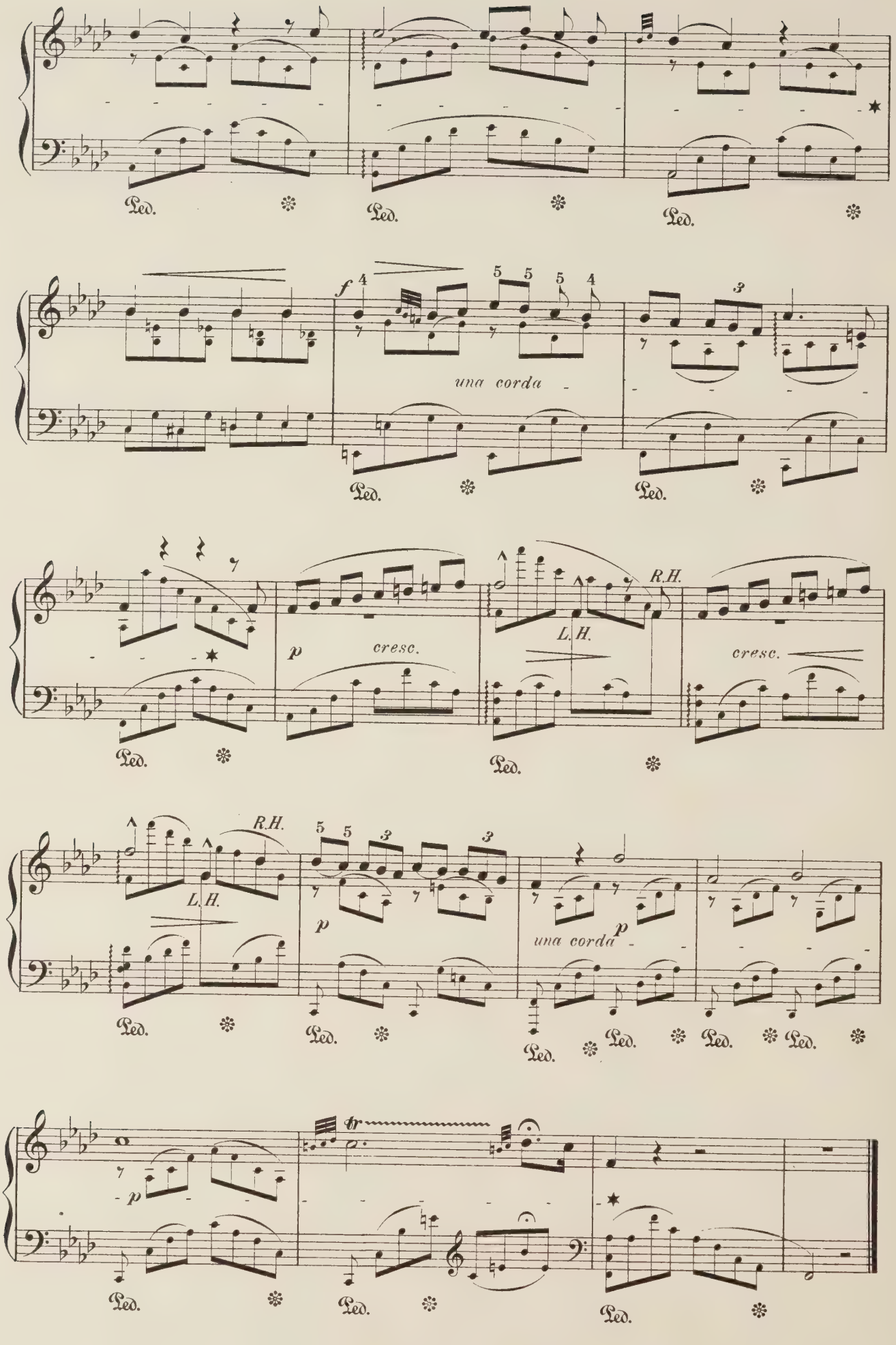
(NINA).

Transcription by S. THALBERG.

NB. The Melody is printed in larger notes.




una corda
p
Ped.
una corda
p
Ped.
f
f
p una corda
Ped.


Ped.
f
una corda
cresc.
R.H.
L.H.
p
tr

Henry Schoenefeld

HENRY SCHOENEFELD

HENRY SCHOENEFELD was born in Milwaukee, Wis., Oct. 4, 1857. He received his first musical instruction from his father, Frederick Schoenefeld, with whom he began to study when seven years of age. About three years later his brother Theodor, a pupil of the Royal High School of Music in Berlin, took charge of his instruction. The boy showed distinct ability as a composer of songs and small compositions, and devoted himself so faithfully to the violin and piano that he was able to appear in public as a pianist, and frequently played important violin parts with orchestras.

At the age of fifteen he composed a trio for piano, violin and cello. Two years later he went to Leipsic, where he studied under Carl Reinecke, E. F. Richter, Prof. Coccius, Dr. Papperitz and Leo Grill. He remained in Leipsic three years, and while the e composed, among other works, an *Allegretto Scherzando* for three violins and viola, and a *Salvum fac Regum* for chorus, orchestra and organ, in honor of King Albert and Queen Carola of Saxony. Both of these compositions were performed at the Gewandhaus, and were conducted by the composer. He graduated with honors at Leipsic in 1878, and then went to Weimar to study with Edward Lassen. In 1879 he returned to America and settled in Chicago, where he has ever since resided. He has directed the Germania Mannerchor in Chicago for some time. As orchestral conductor he is also very successful. Among his best works are: *Sonata Héroique*, for piano; *Sonata Pastoral*, for violin and piano; *Gypsy Melodies*, *Serenade and Intermezzo*, *Liberty Hymn*, for orchestra; *Evening Serenade and Meditation*, for strings; air for G string, various songs, piano pieces, and choruses; a *Suite Characteristique*, for string orchestra; and the *Rural Symphony*. The symphony won the $500 prize offered by the National Conservatory in 1892. In 1899 he won the Marteau prize for the best American sonata for piano and violin. Among his later compositions are the overtures, *In the Sunny South*, and *The American Flag; Springtime Symphony; The Three Indians*, an ode for male chorus and orchestra. Of his piano music, the collection called *The Festival* contains some good numbers for children. Also there are the *Kleine Tanz Suite*, the collection called *Mysteries of the Woodland*, and the *Valse Caprice*.

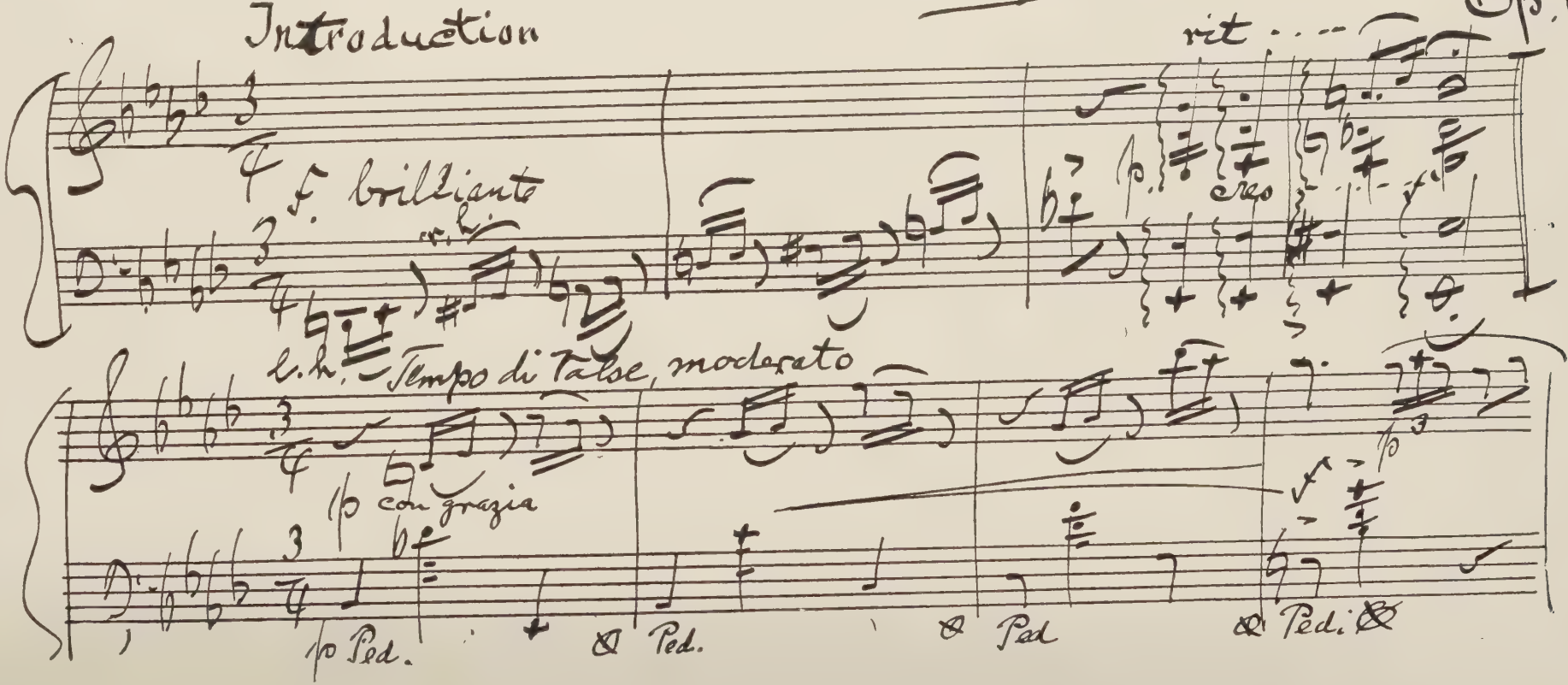
Valse-Elegante.

for

— Piano-Forte —

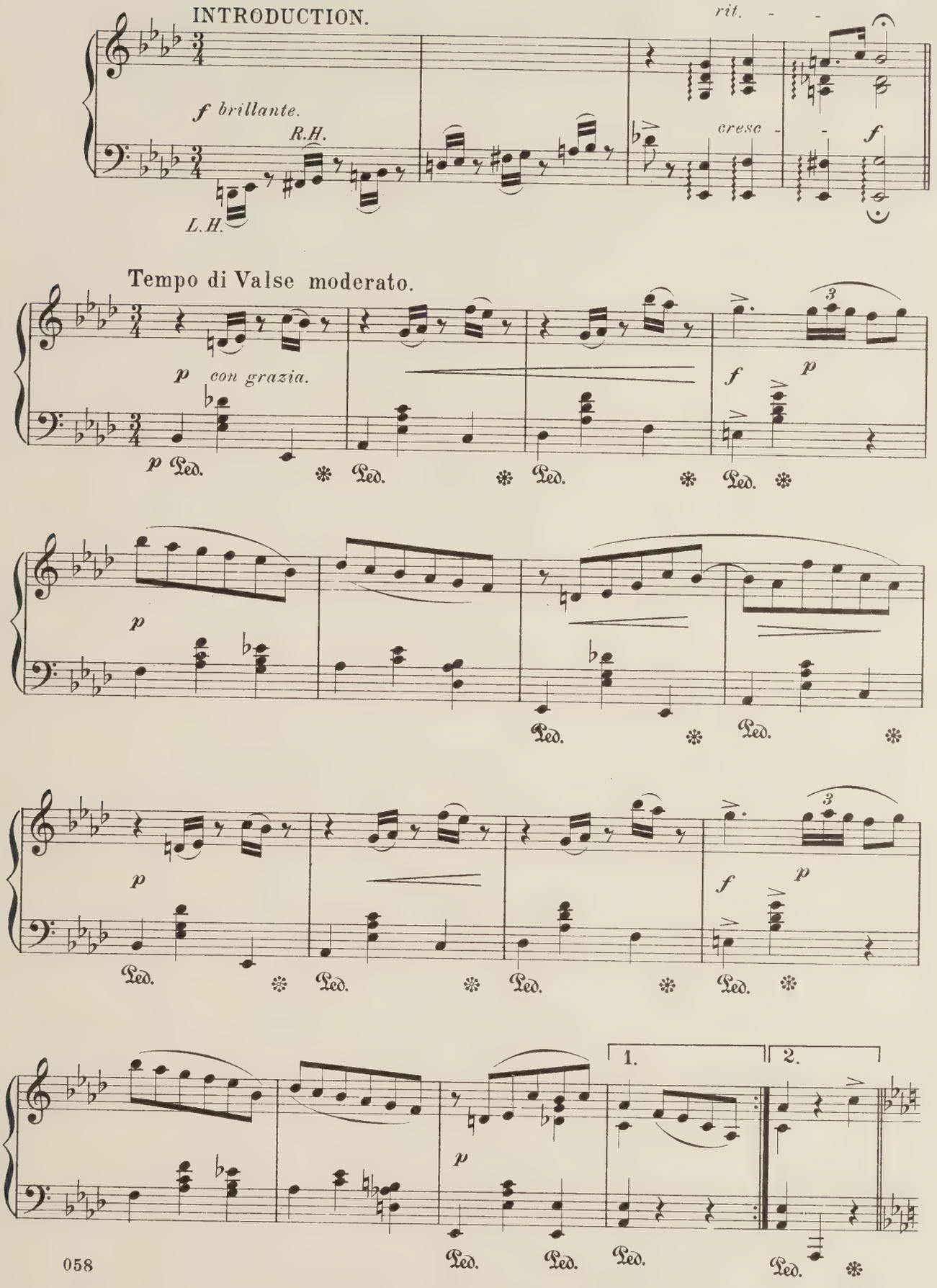
Henry Schoenefeld

Op. 16

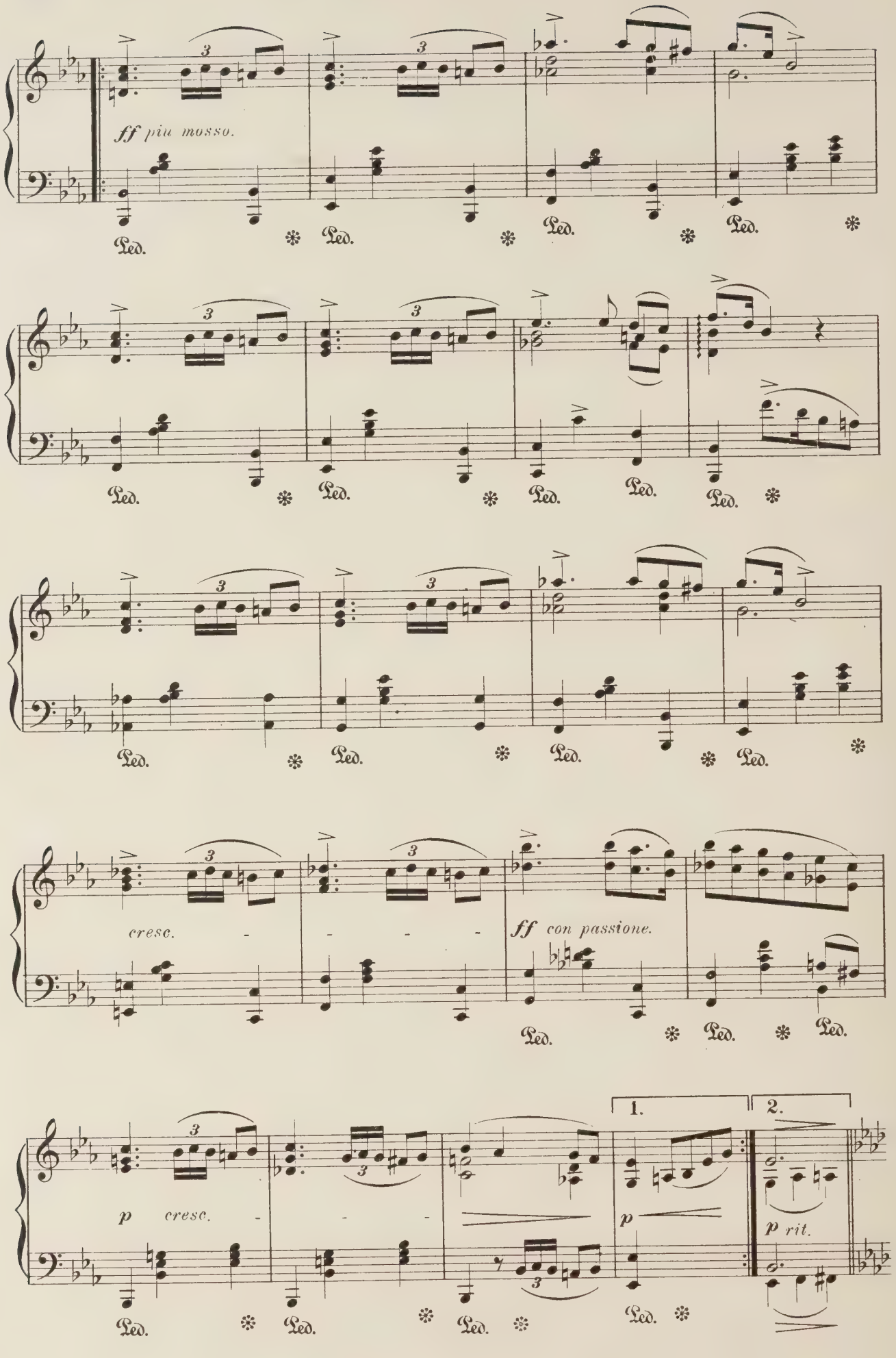


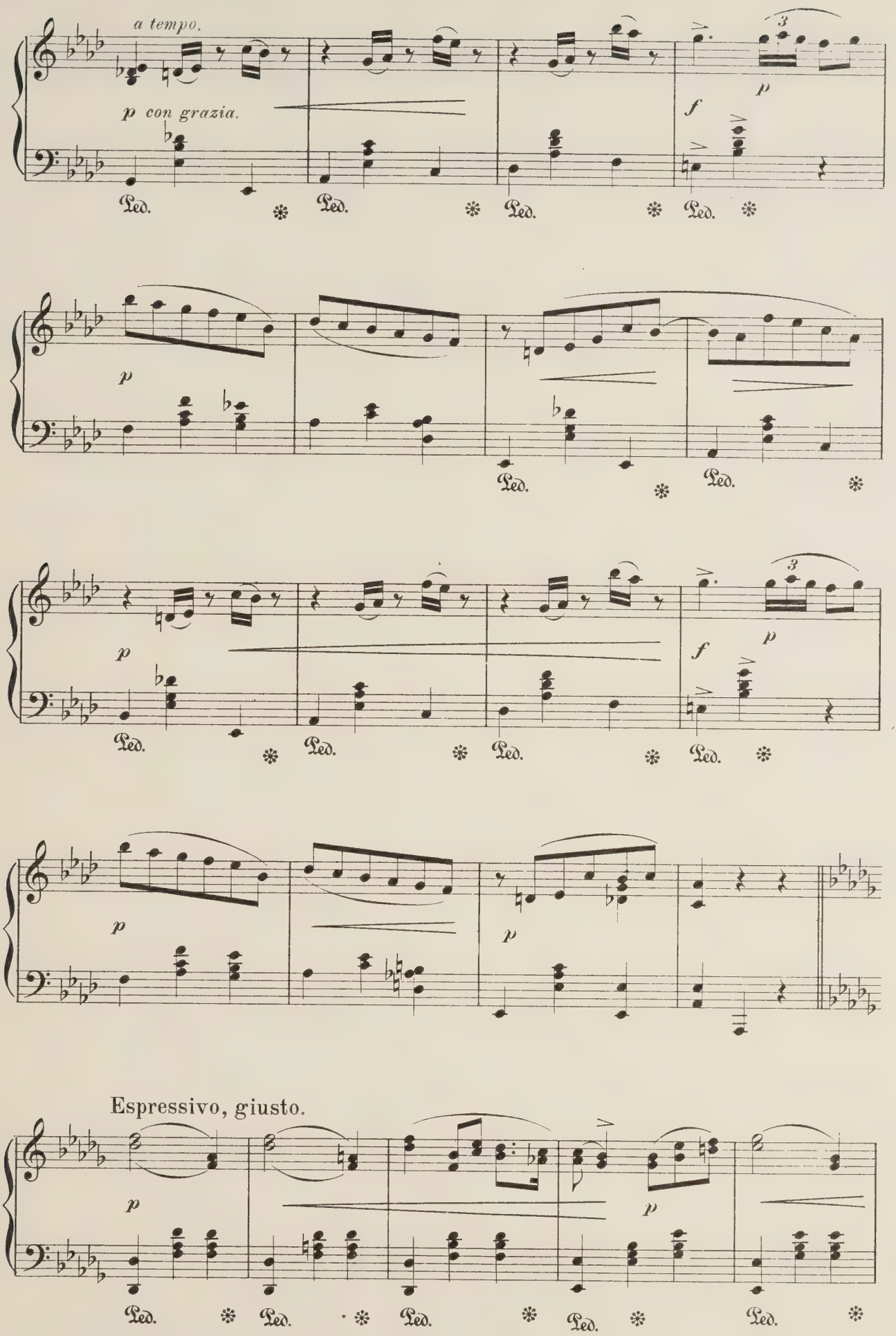
Valse Élégante.

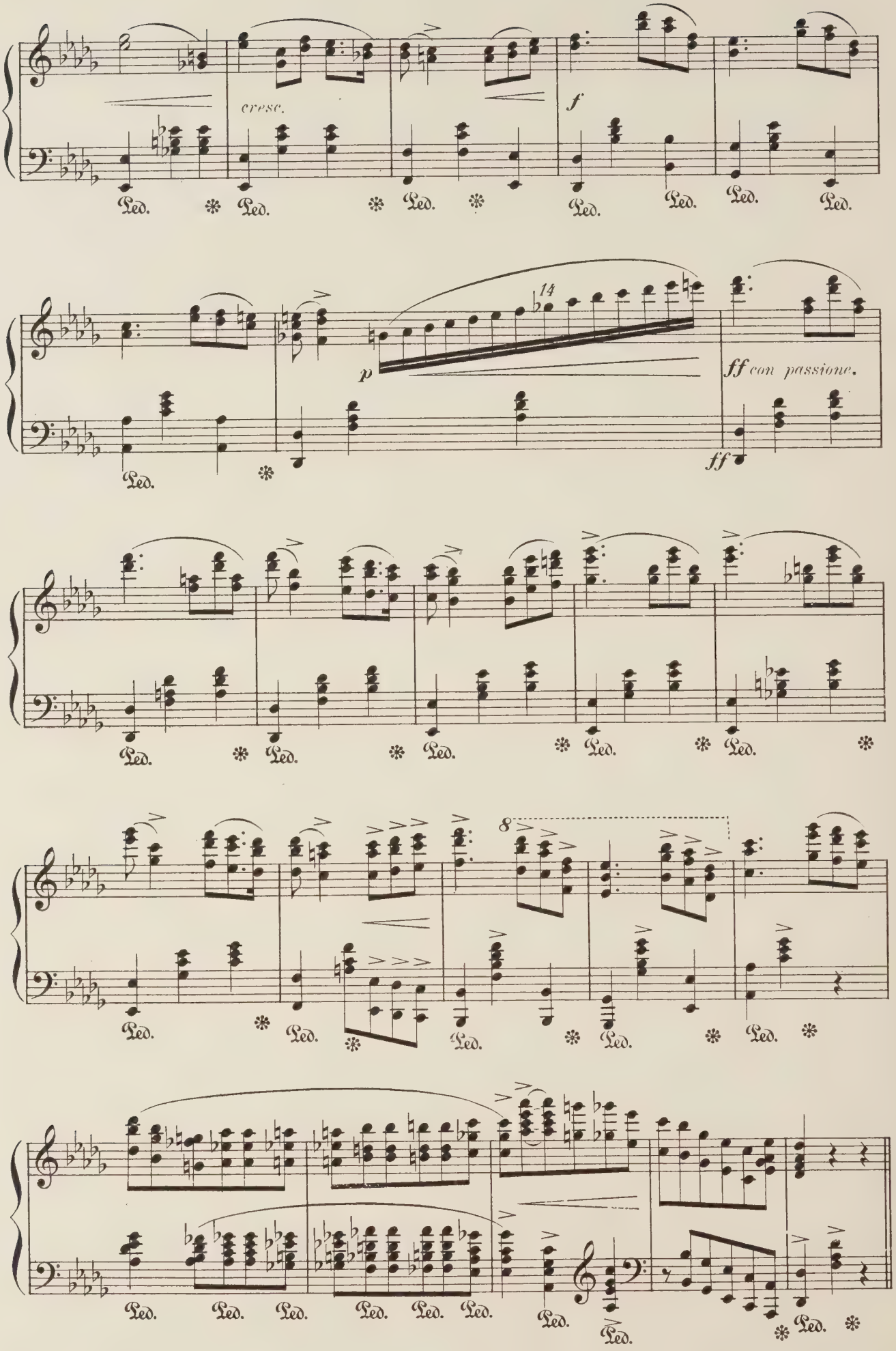
HENRY SCHOENEFELD Op. 16.

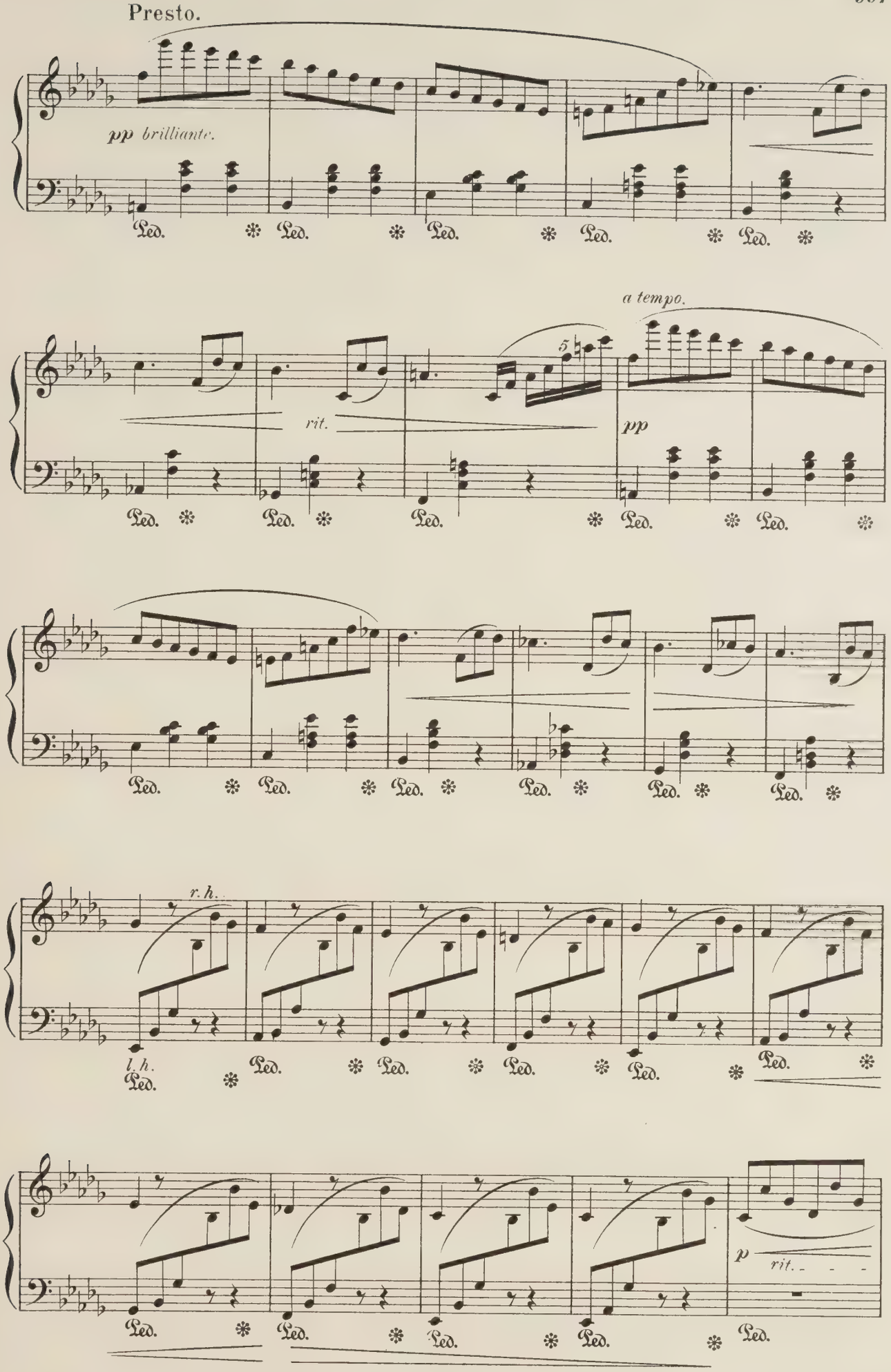


Copyright 1894 by J. B. Millet Company.

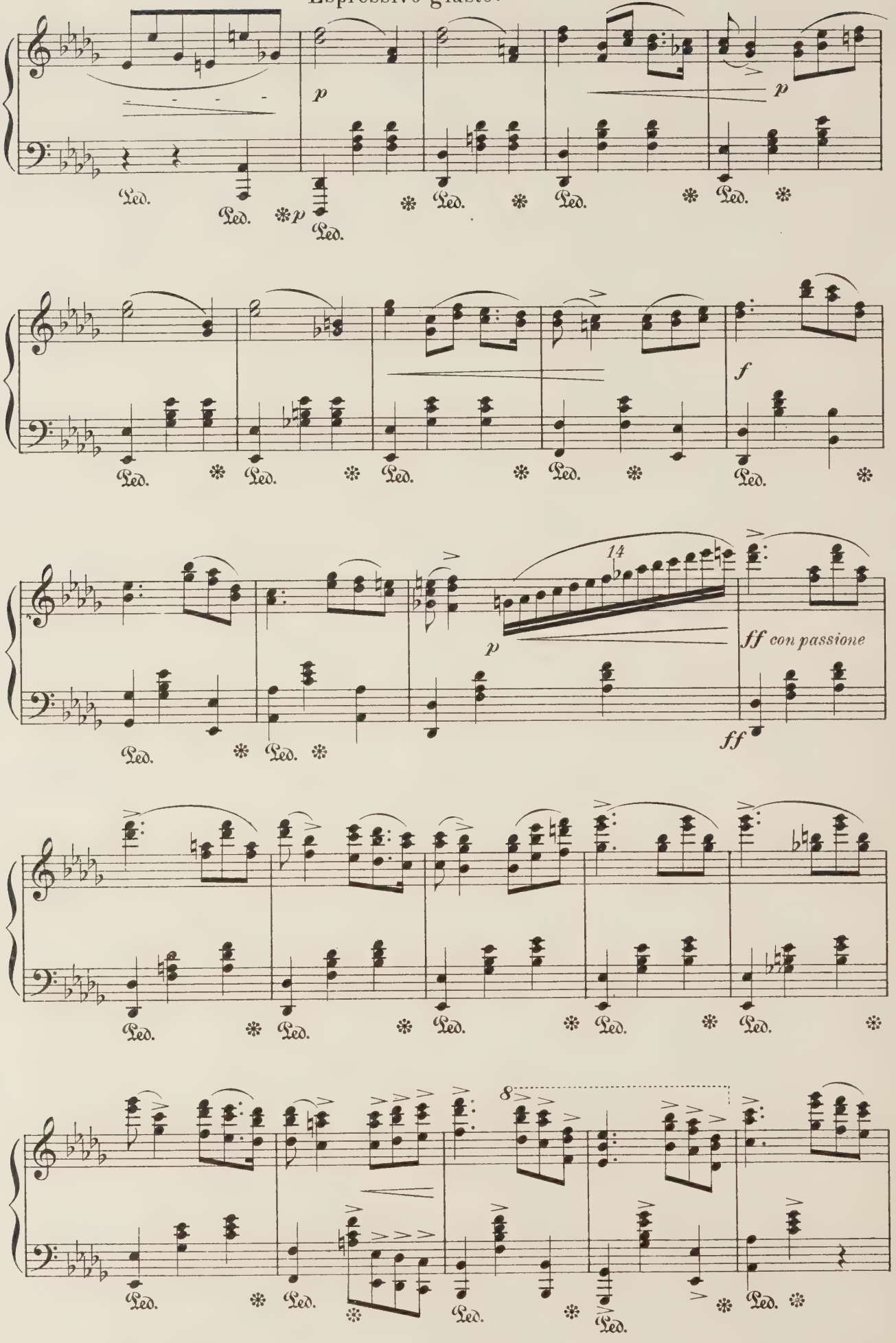

ff più mosso.
cresc.
ff con passione.
p cresc.
1.
2.
p
p rit.

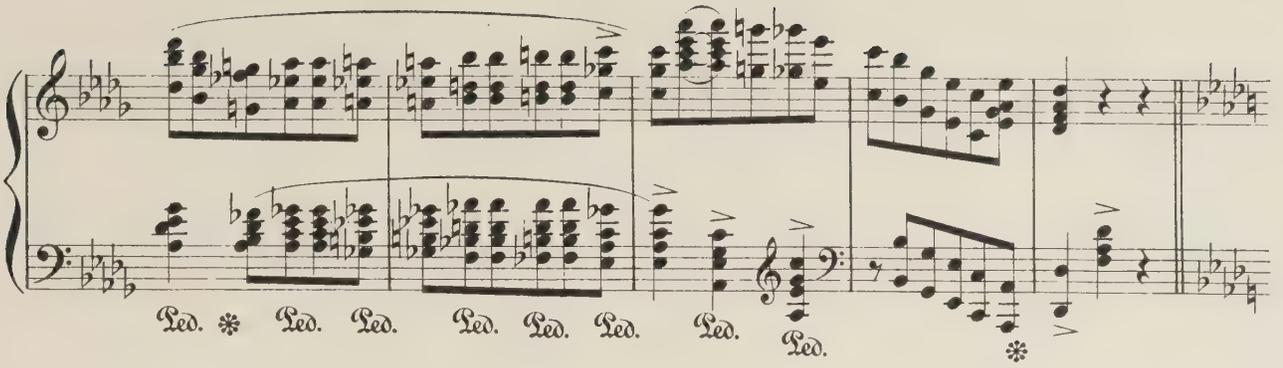

a tempo.
p con grazia.
f
p
Ped.
Espressivo, giusto.

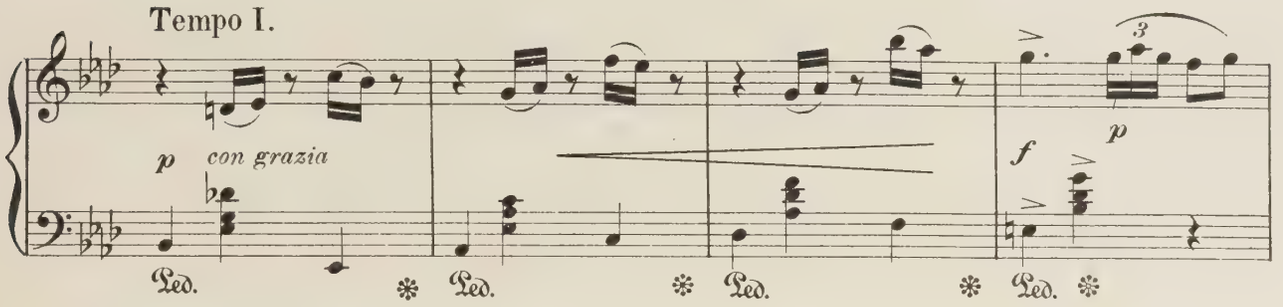

cresc.
f
14
p
ff con passione.
ff
8

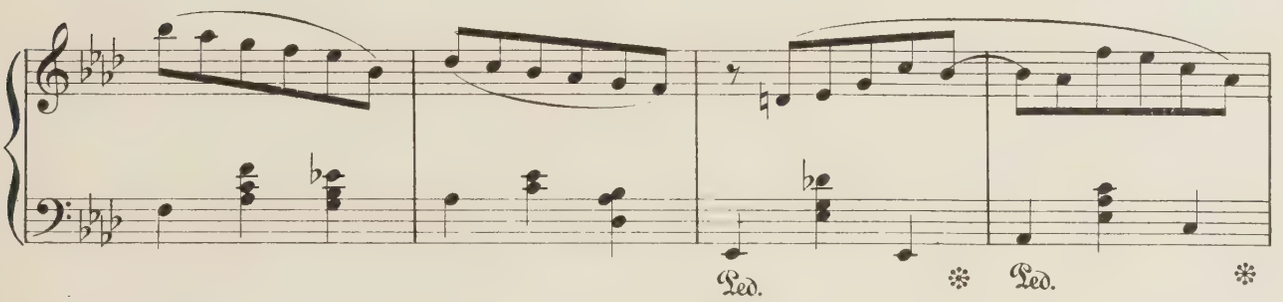

Presto.
pp brilliante.
Ped.
a tempo.
5
rit.
pp
r.h.
l.h.
p
rit.

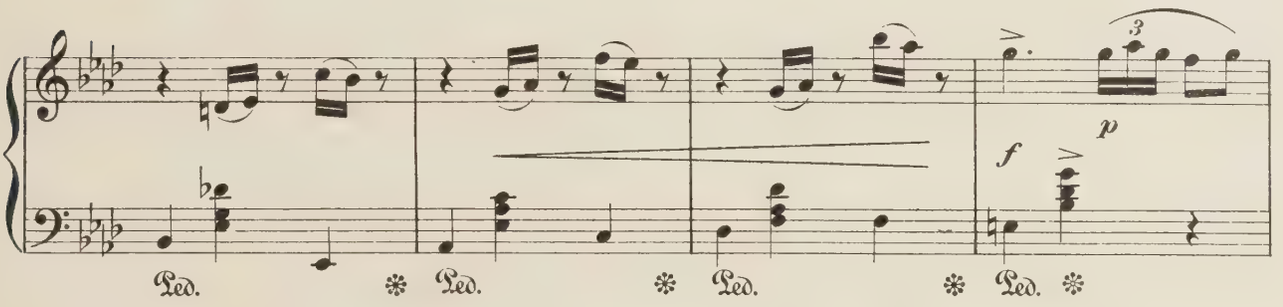
Espressivo giusto.

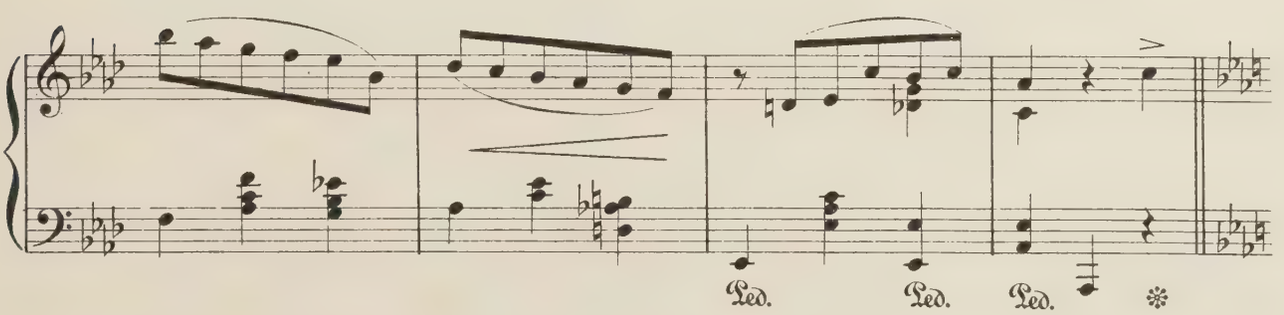


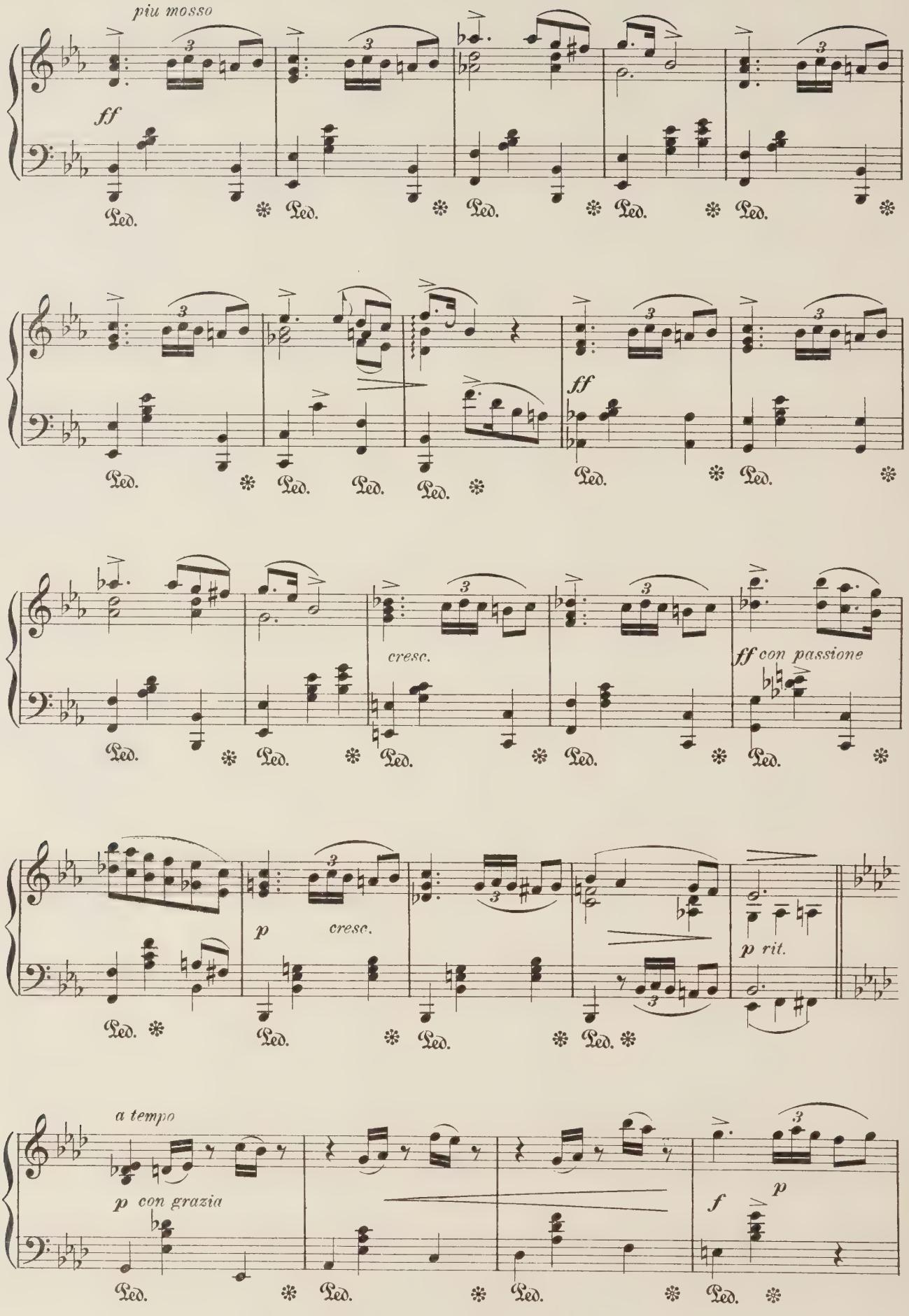

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

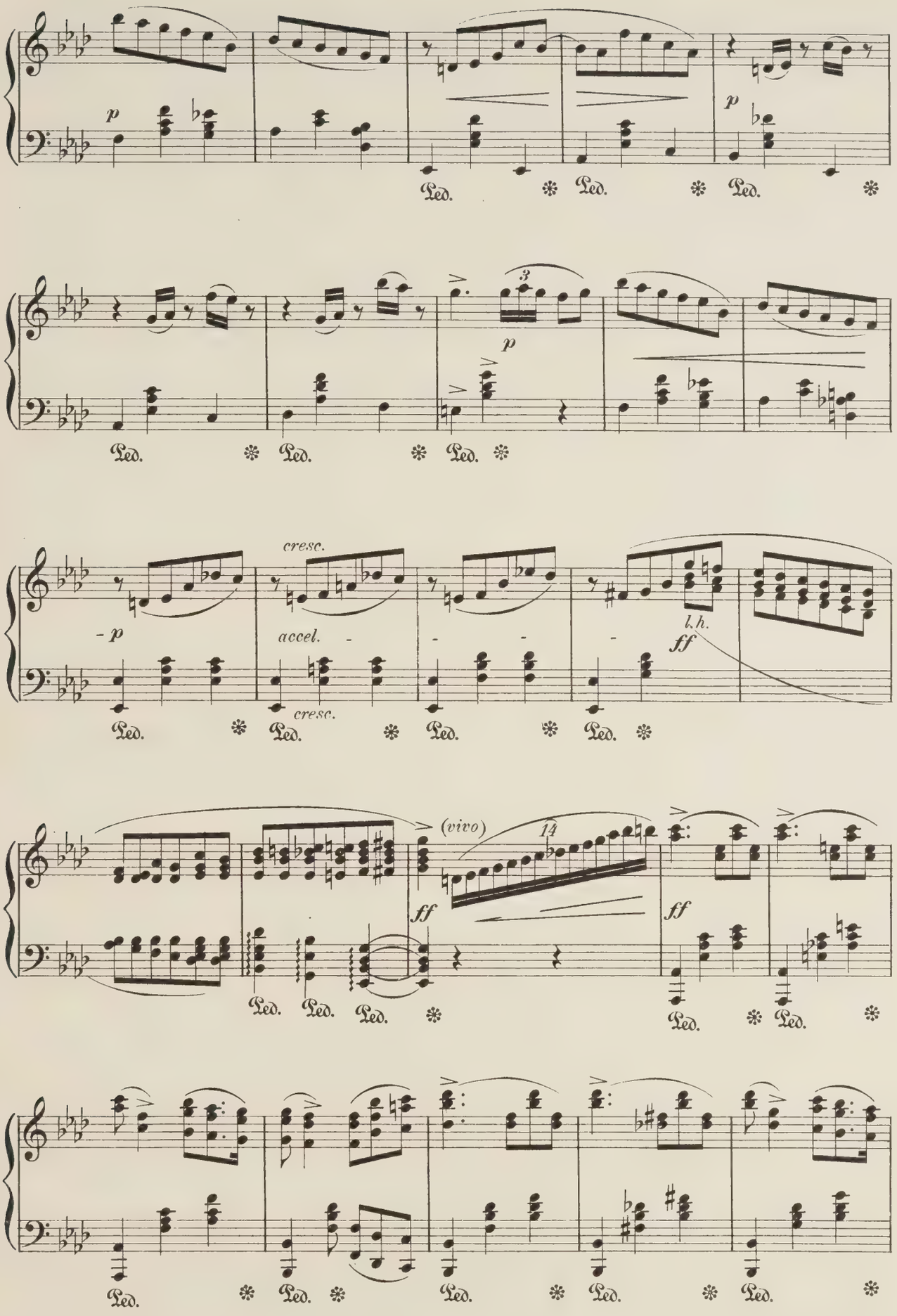

Tempo I.
p con grazia
Ped. * Ped. * Ped. * Ped. *
3
p
f

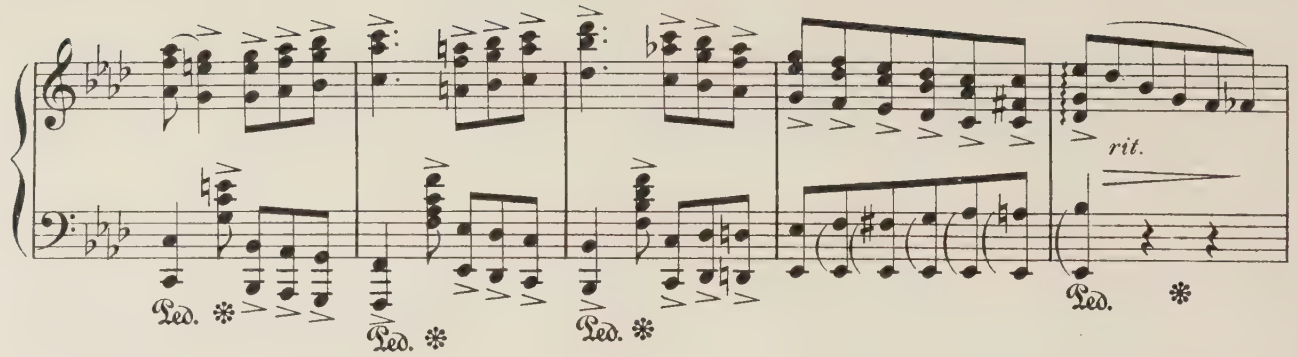

Ped. * Ped. *

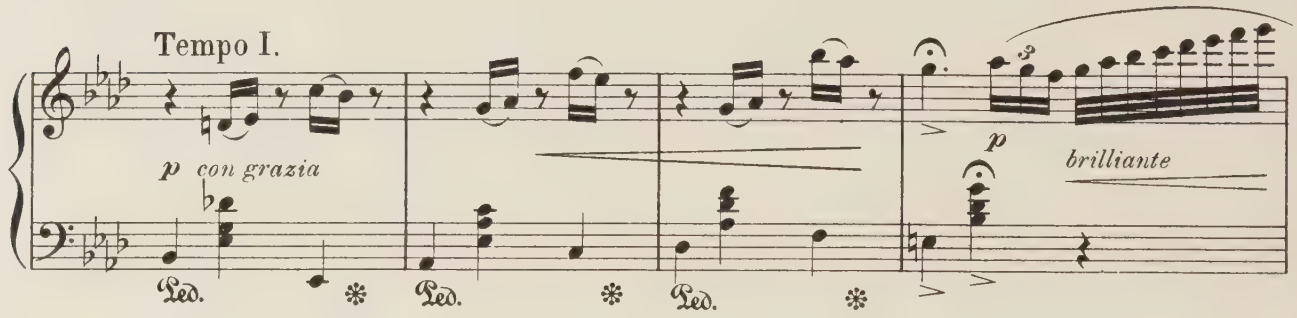

Ped. * Ped. * Ped. * Ped. *
3
p
f

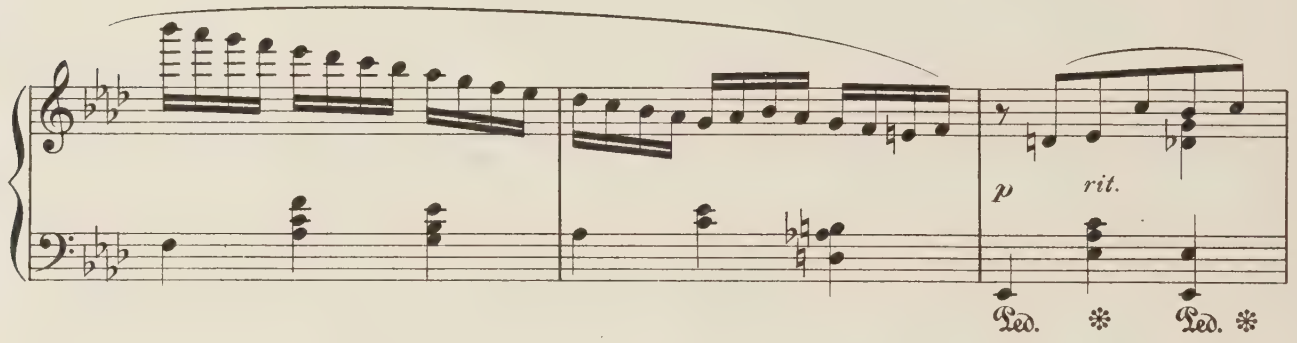

Ped. Ped. Ped. *

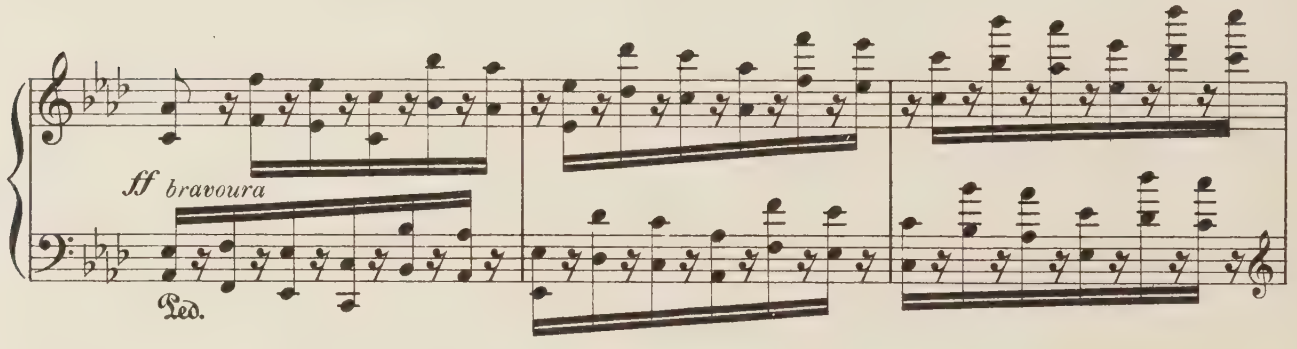

piu mosso
ff
Ped.
ff
cresc.
ff con passione
p
cresc.
p rit.
a tempo
p con grazia
f
p

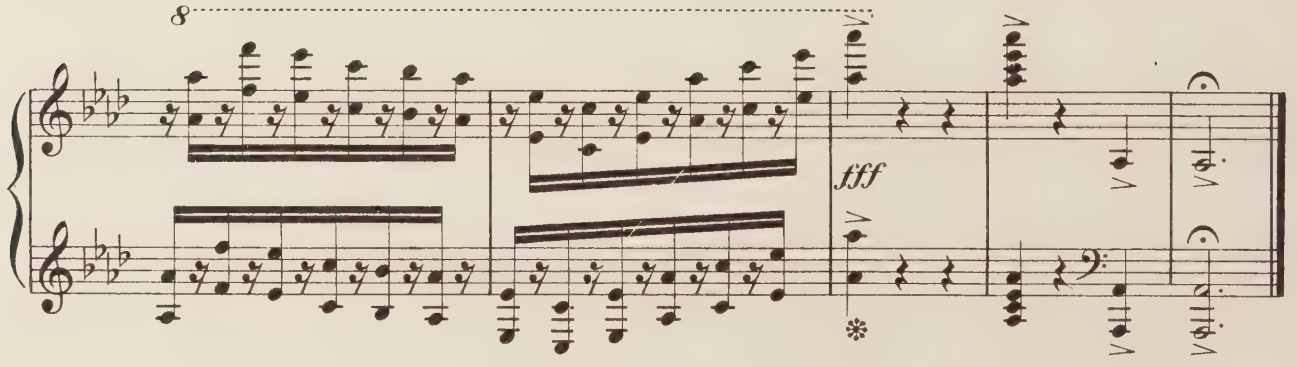

p
Ped.
3
cresc.
accel.
- p
l.h.
ff
(vivo)
14


rit.
Ped. * Ped. * Ped. * Ped. *


Tempo I.
p con grazia
p
brilliante
Ped. * Ped. * Ped. *


p
rit.
Ped. * Ped. *

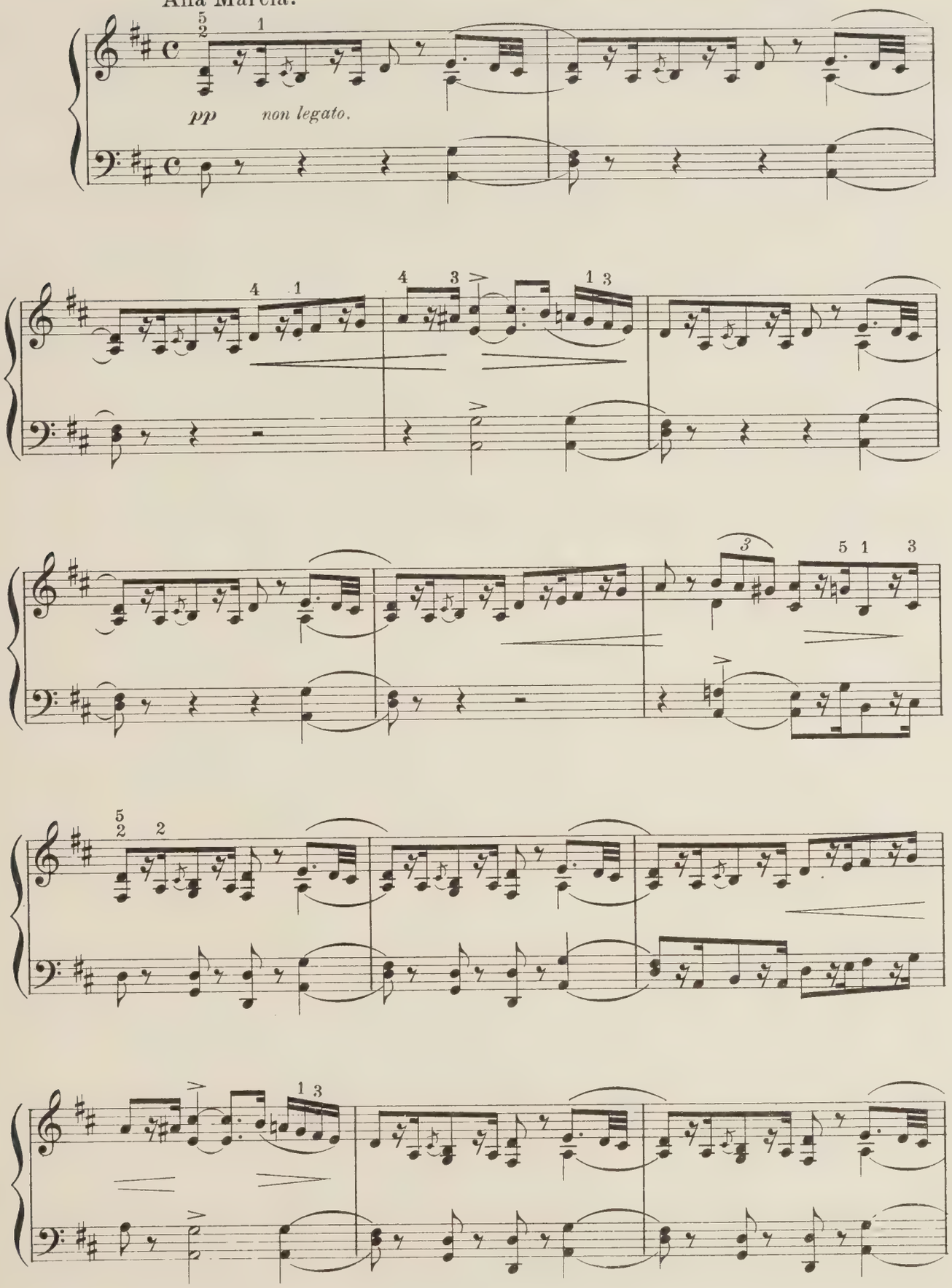

ff bravoura
Ped.

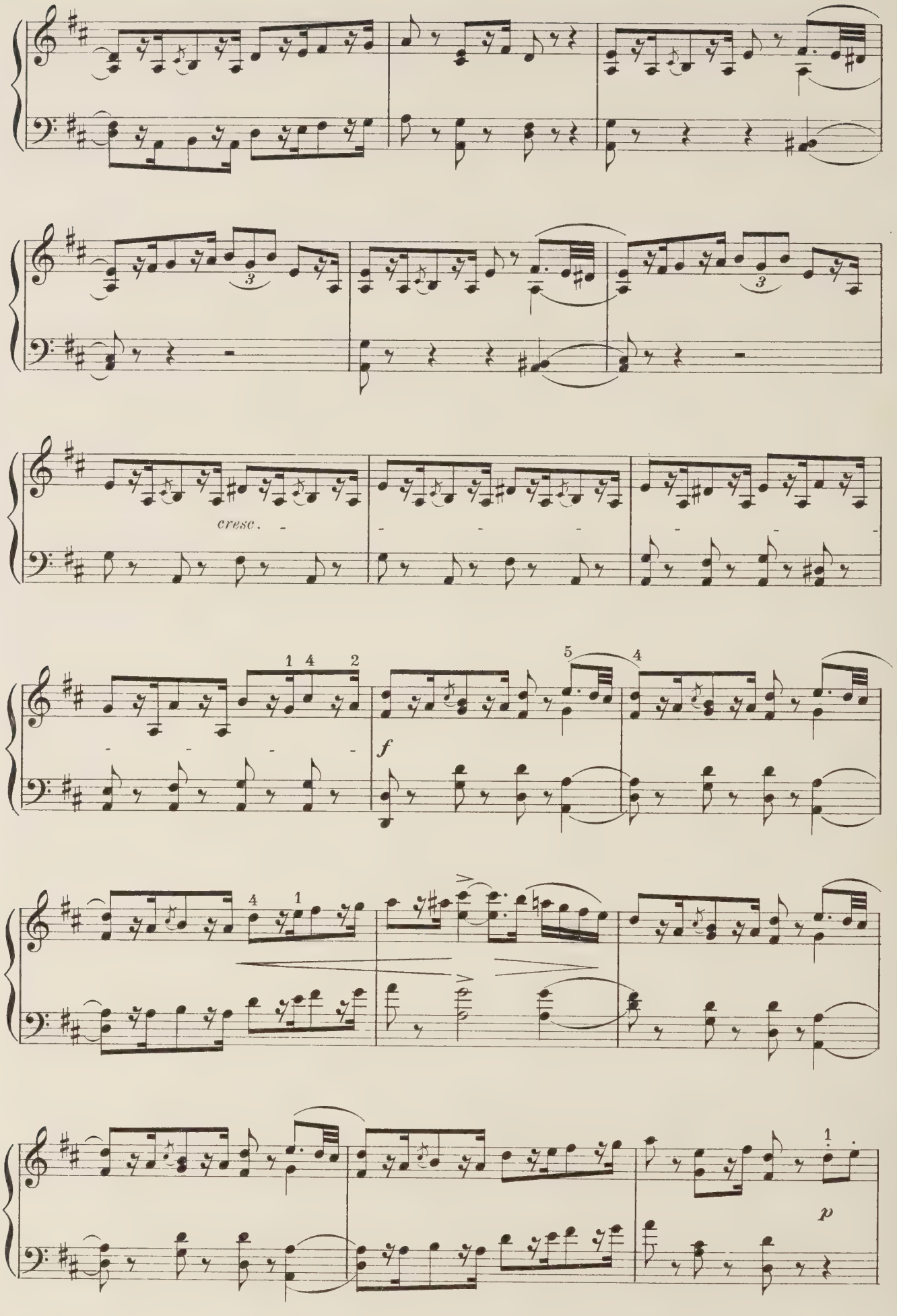

8
fff

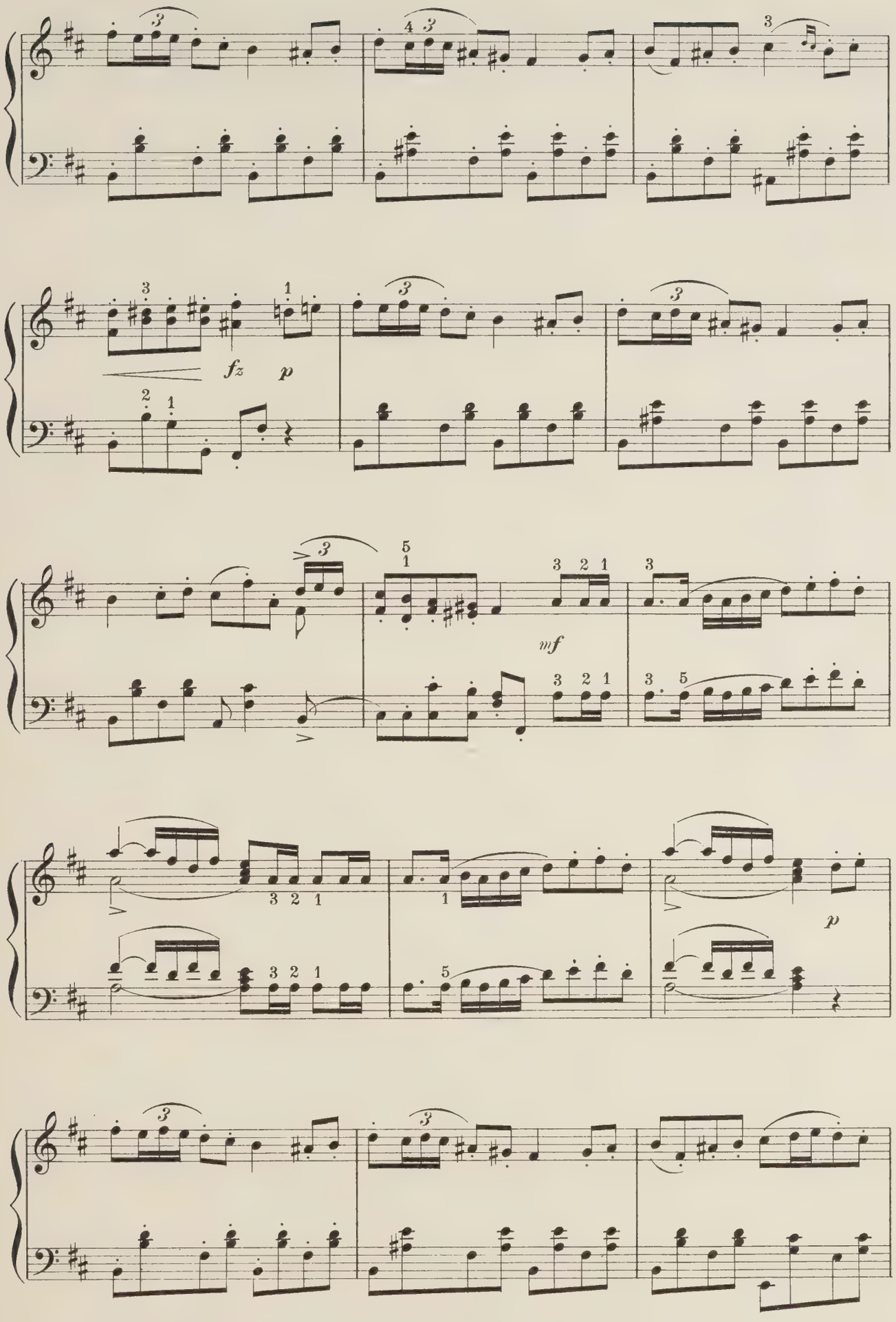
Soldier's March.

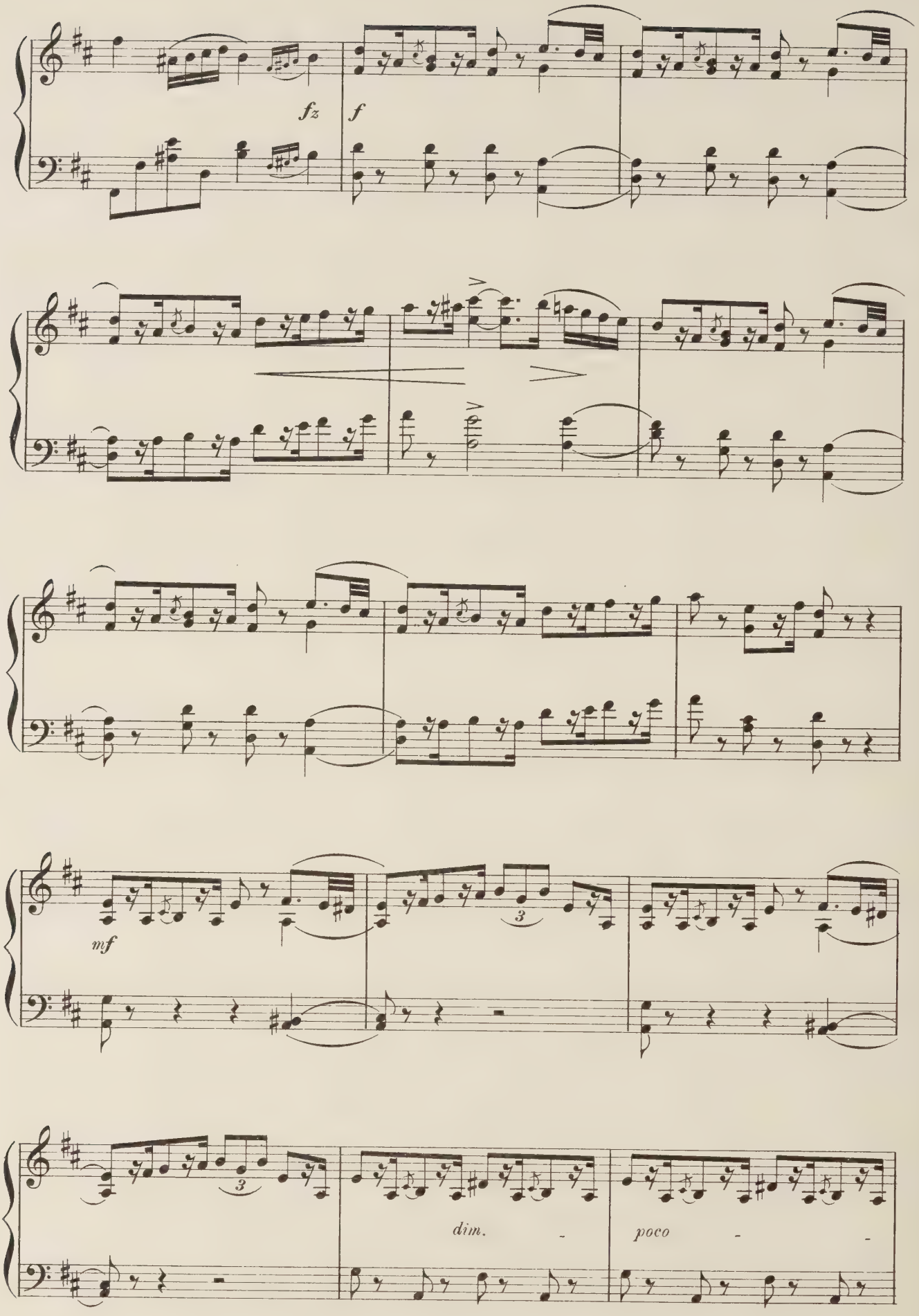
RICHARD KLEINMICHEL
Op. 44.№ 7.

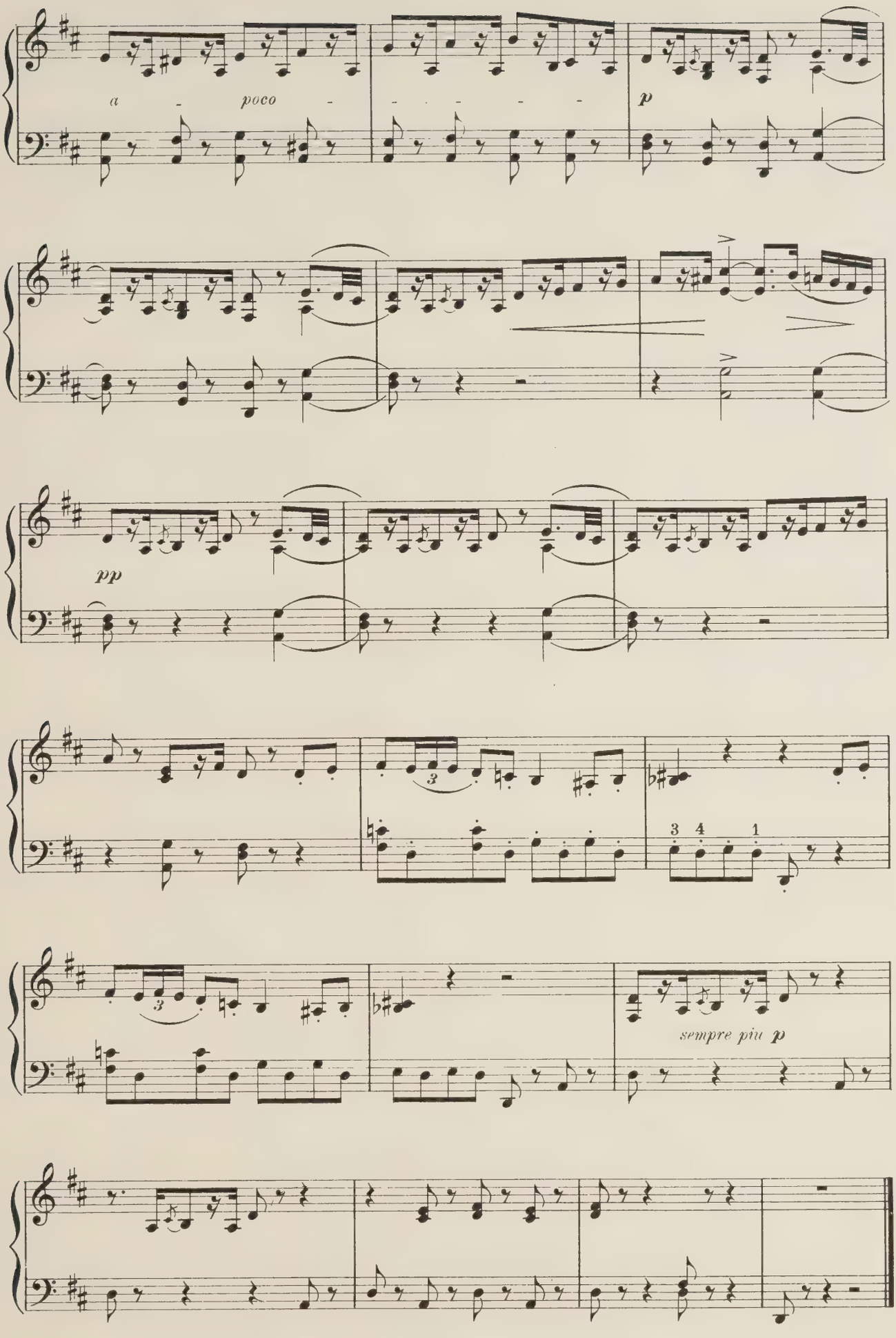
Alla Marcia.




cresc.
f
p


fz
p
mf
p

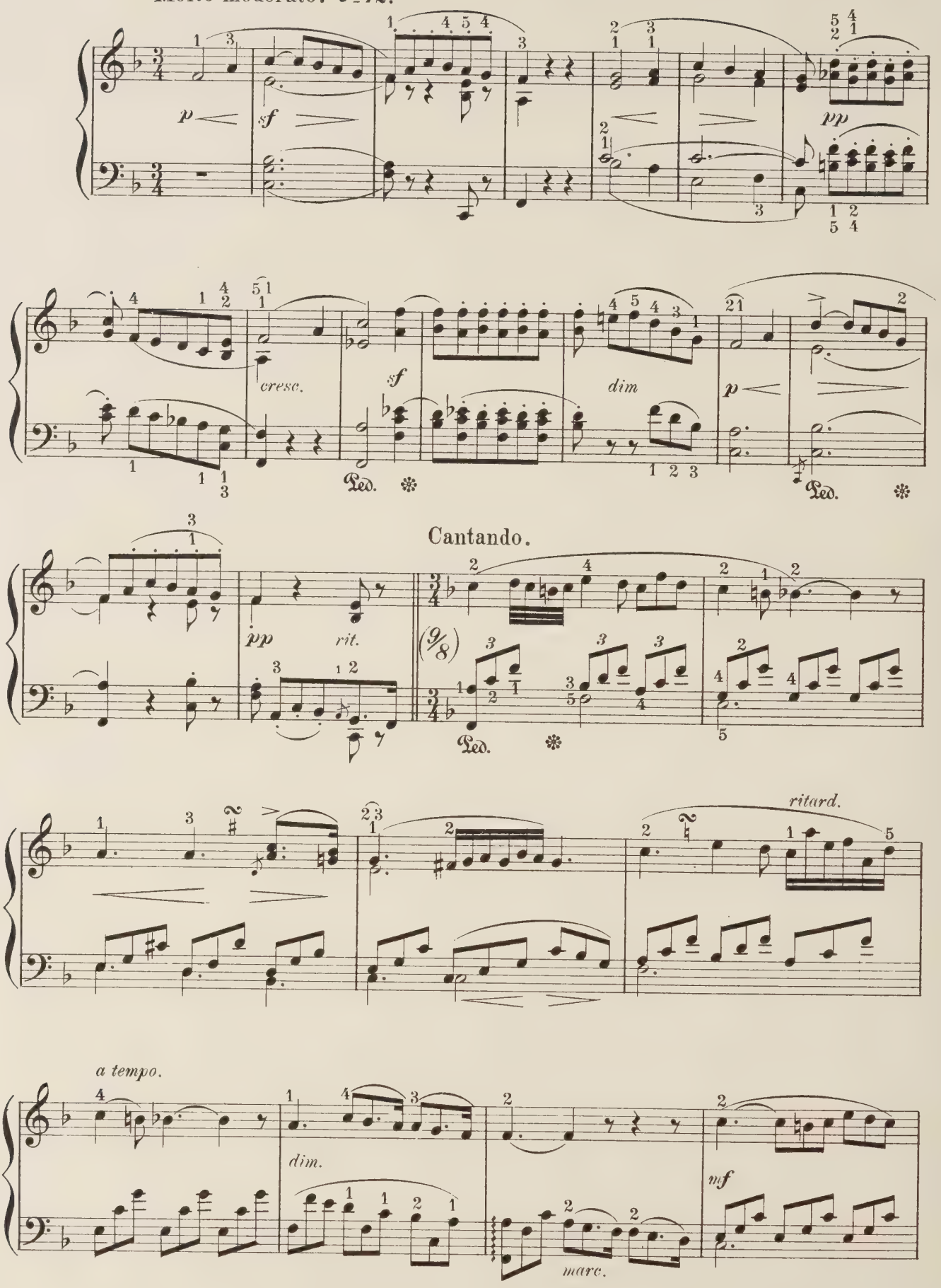

fz
f
mf
3
3
dim.
poco

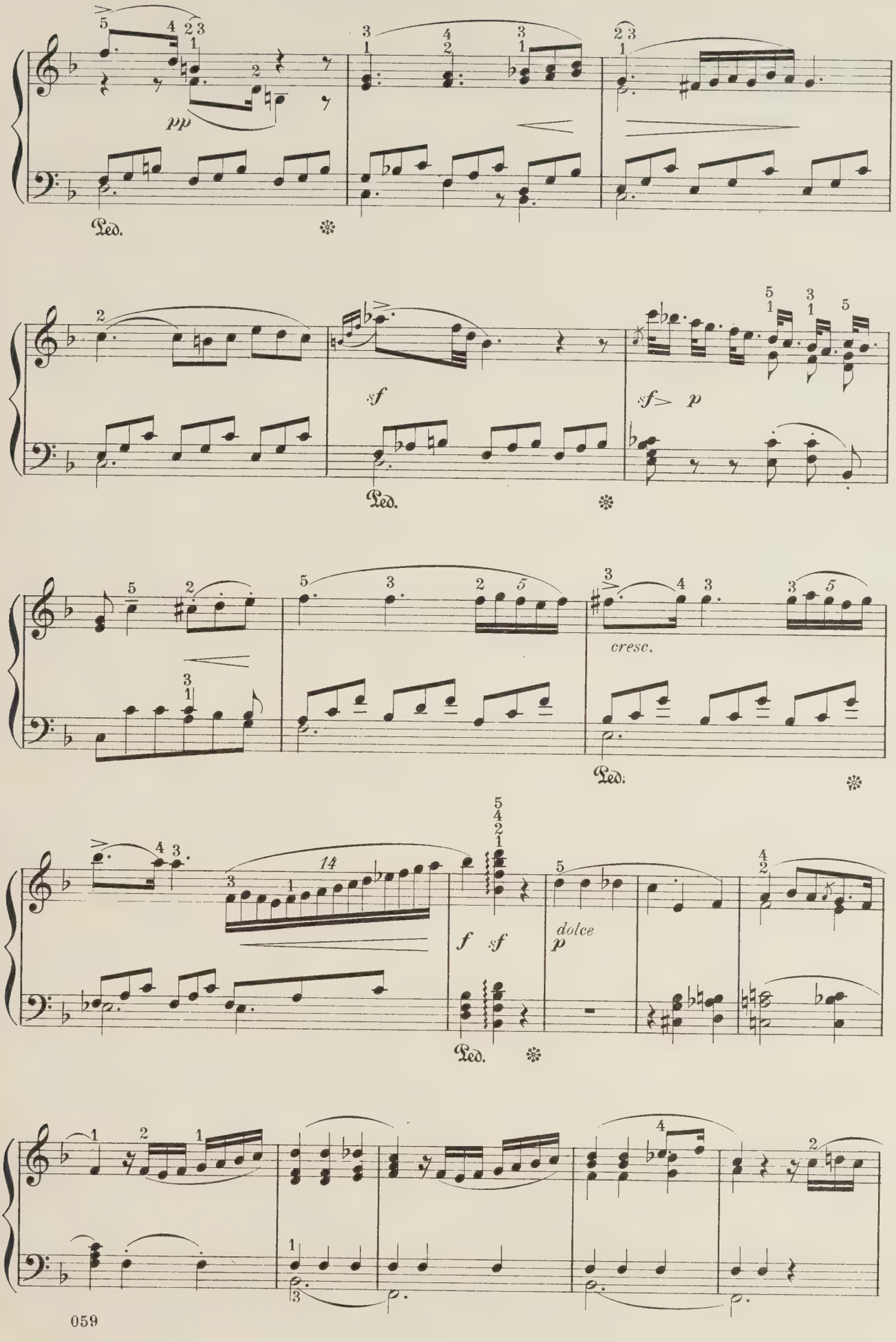

a - poco -
p
pp
3
3 4 1
3
sempre più p

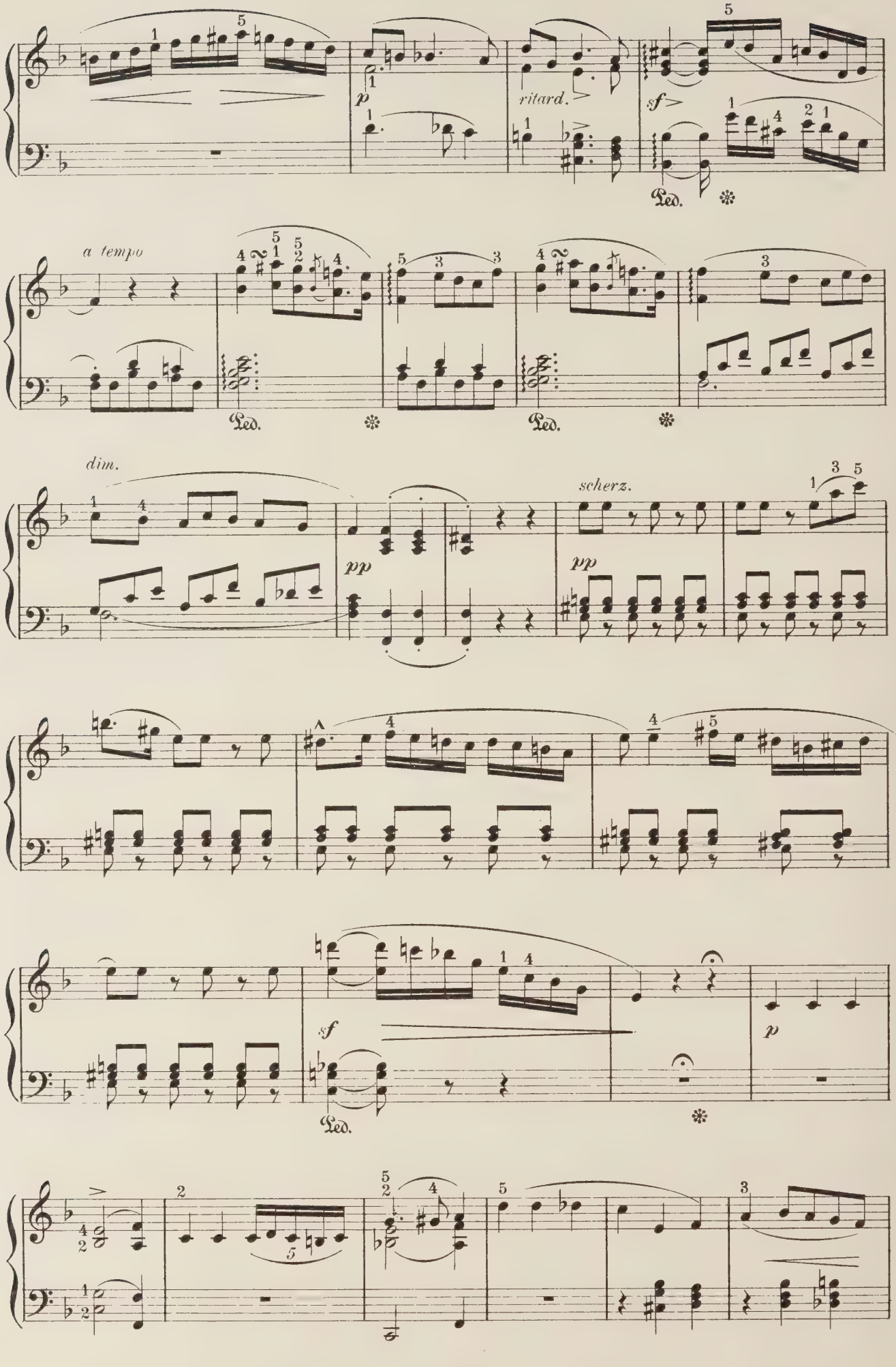
Nocturne.

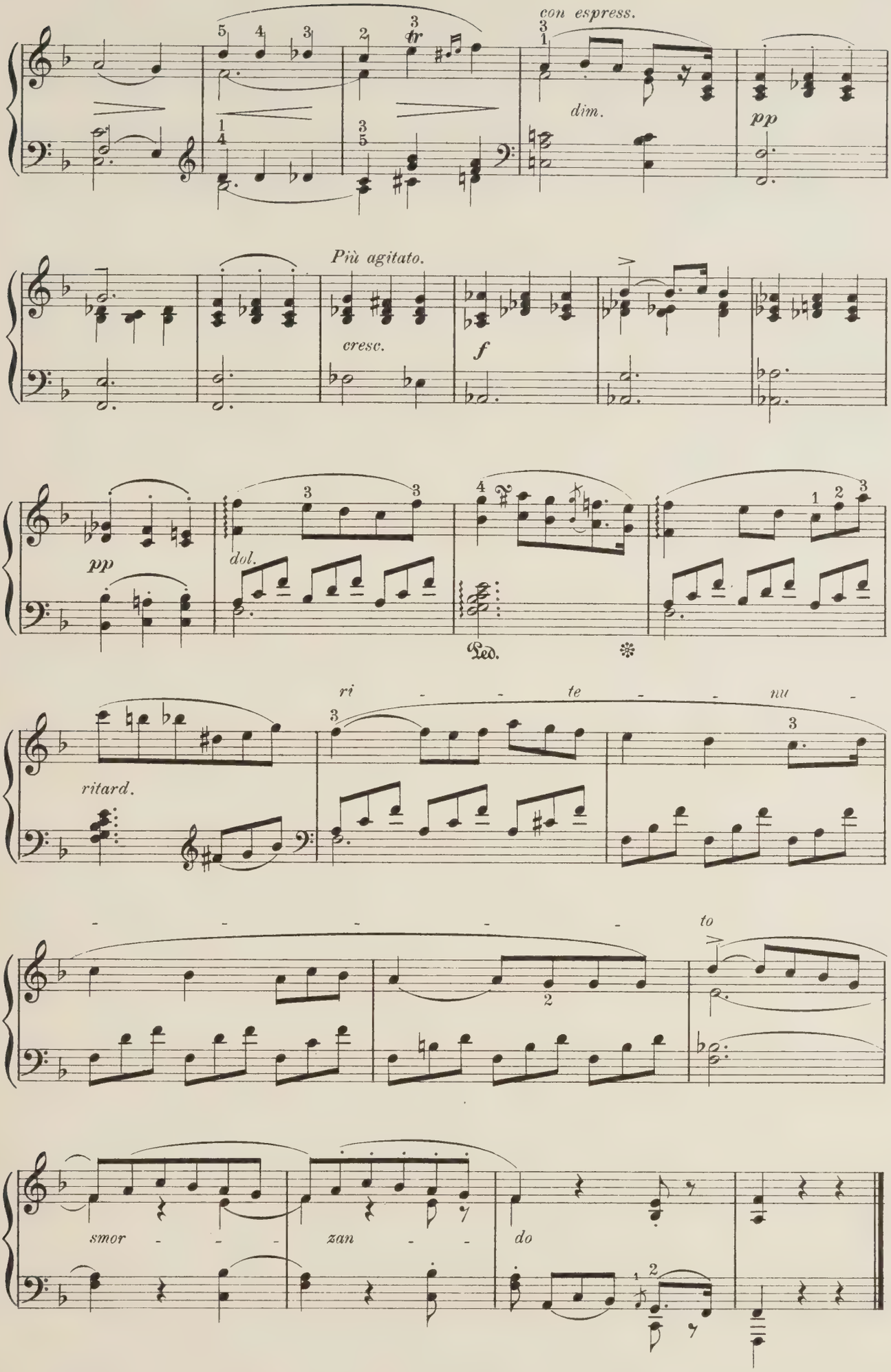
Molto moderato. ♩=72.

JOHN FIELD.




pp
Ped.
sf
Ped.
sf> p
cresc.
Ped.
14
f sf
dolce
p
Ped.

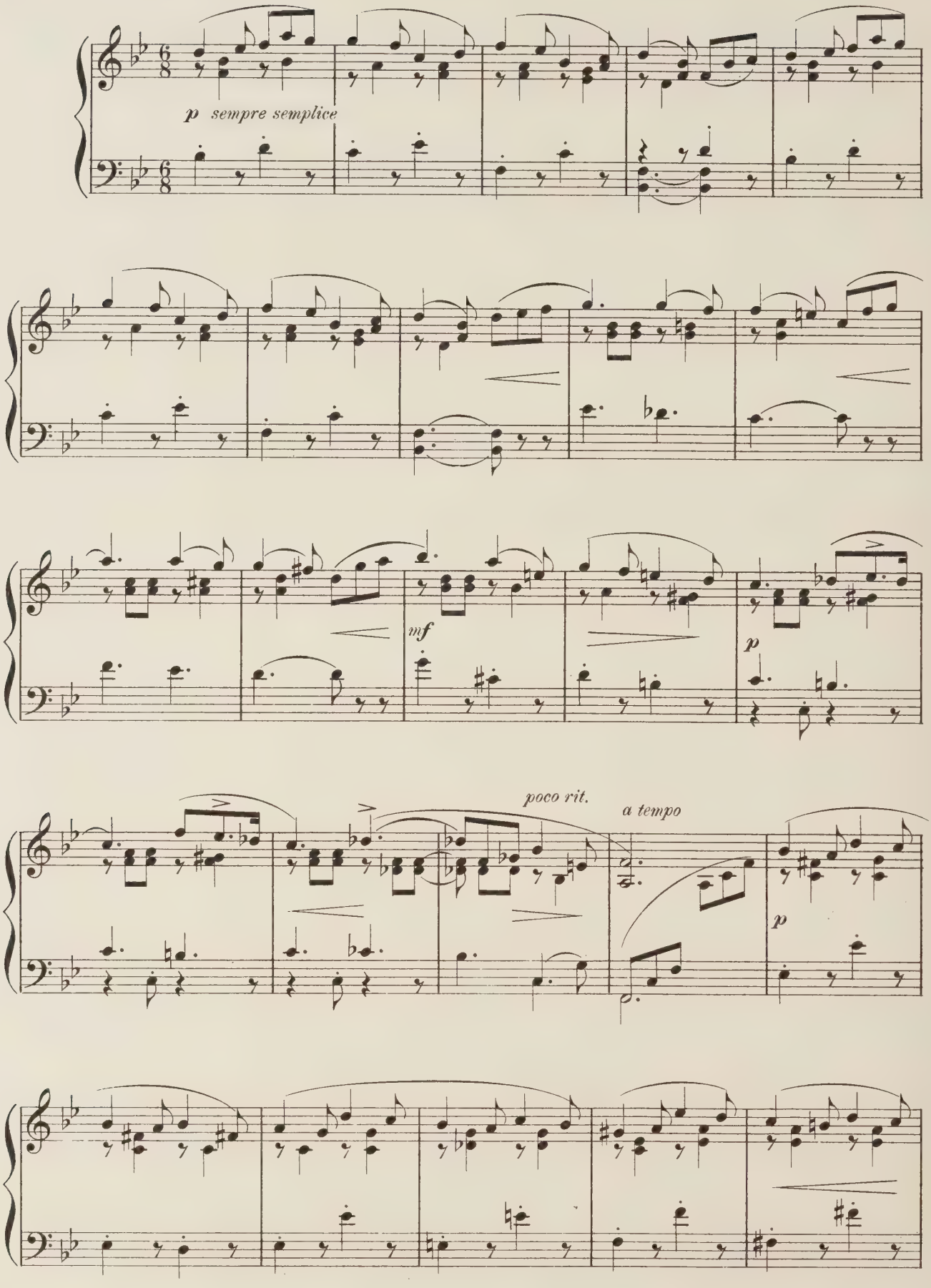

p
ritard.
sf
Ped.
a tempo
Ped.
Ped.
dim.
pp
scherz.
pp
sf
Ped.
p

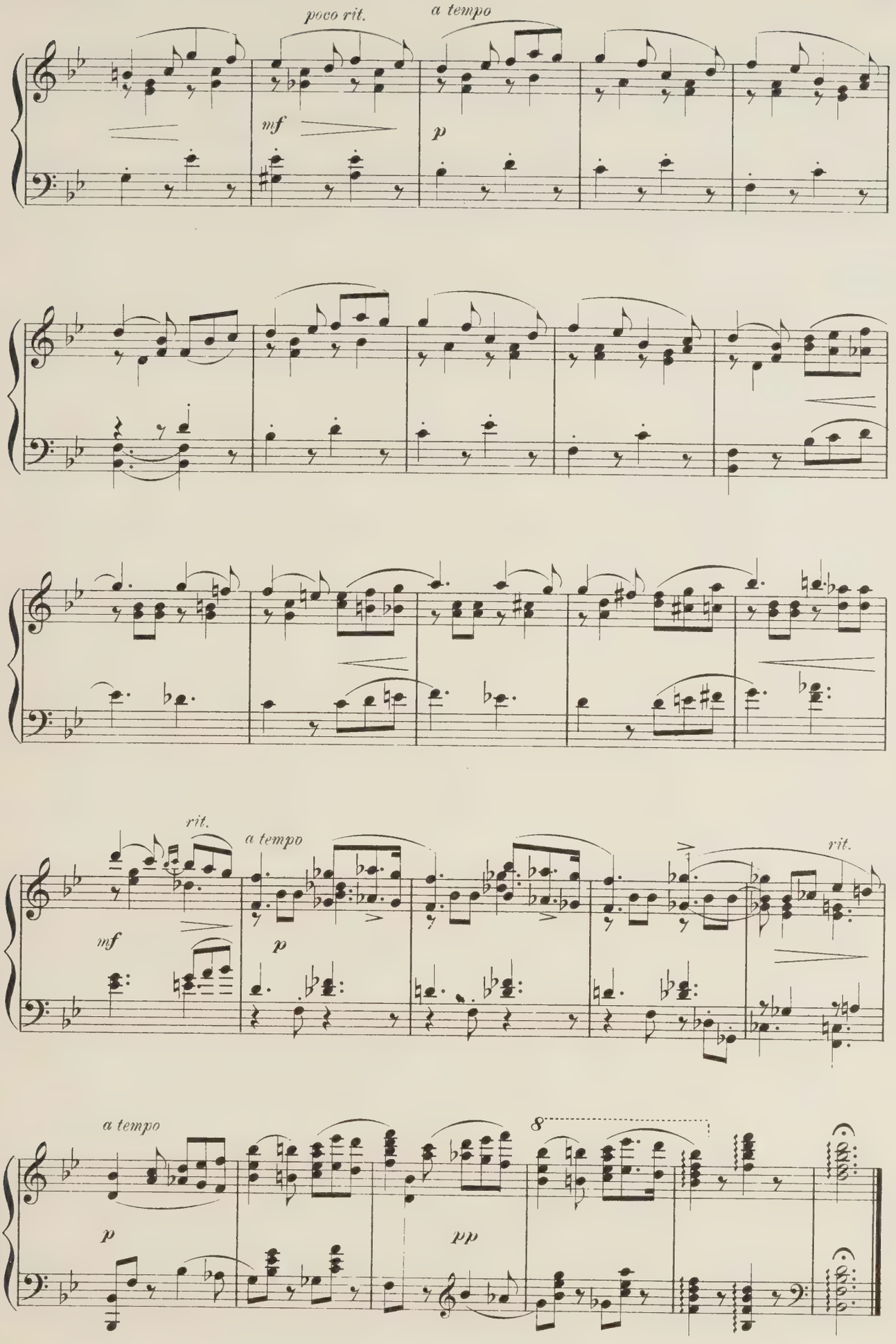

con espress.
dim.
pp
Più agitato.
cresc.
f
pp
dol.
Ped.
ri - - te - - nu -
ritard.
- - - - - to
smor - - -
zan - -
do

Bagatelle Italienne.

CÈSAR CUI.

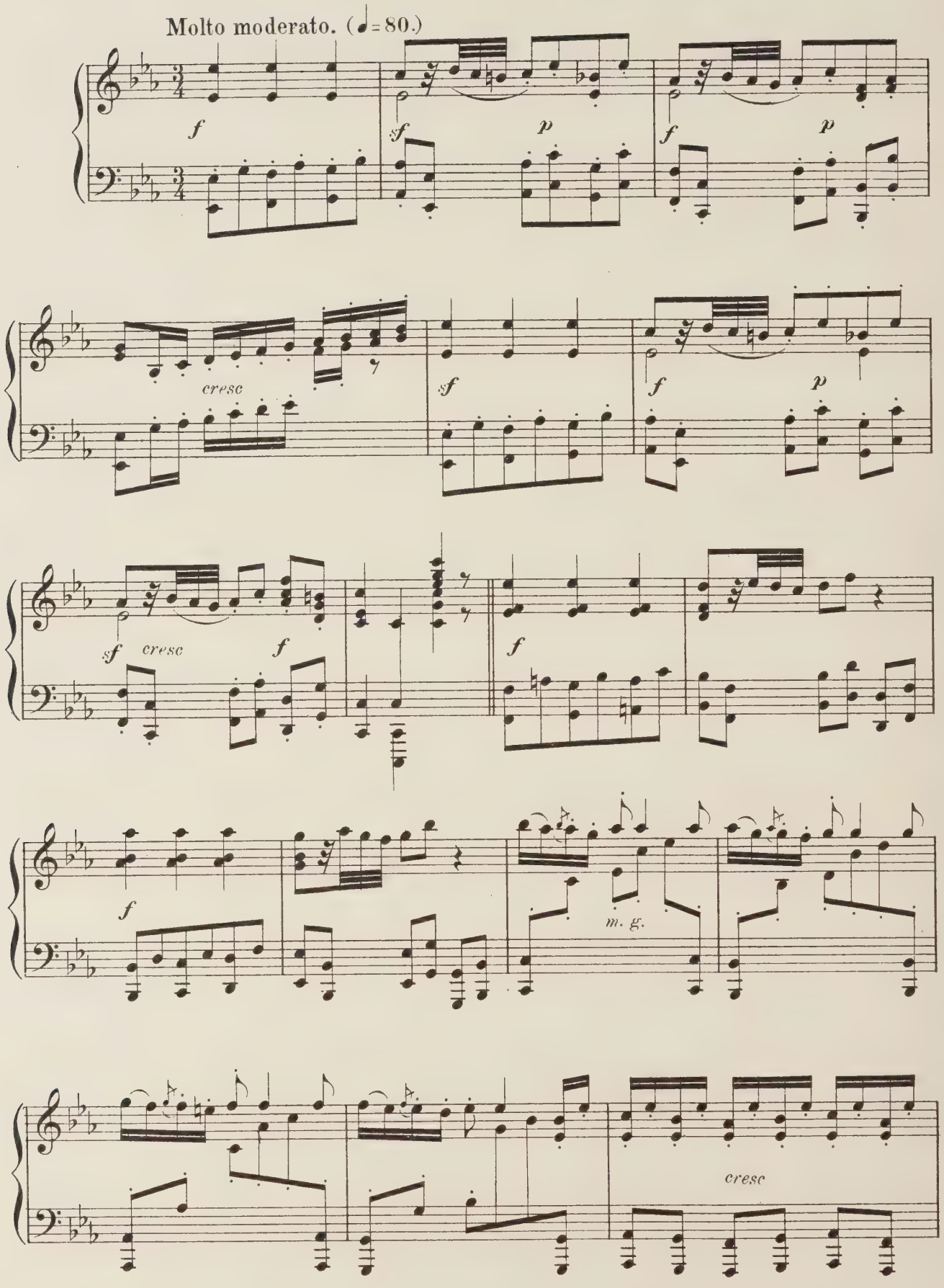
Allegro.

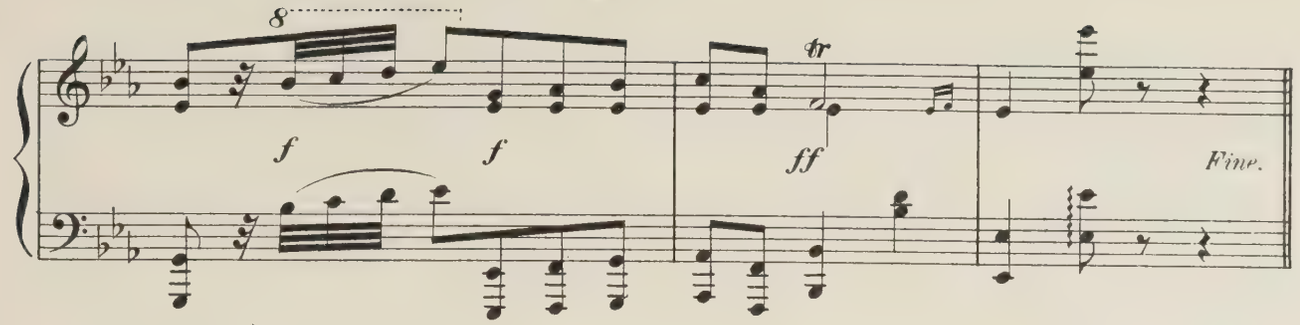



poco rit.
a tempo
mf
p
rit.
a tempo
rit.
mf
p
a tempo
p
pp
8

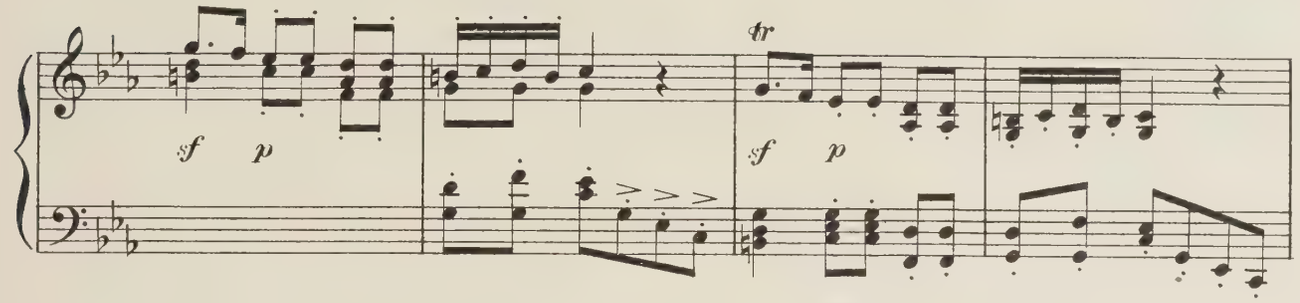
Marquis et Marquise.

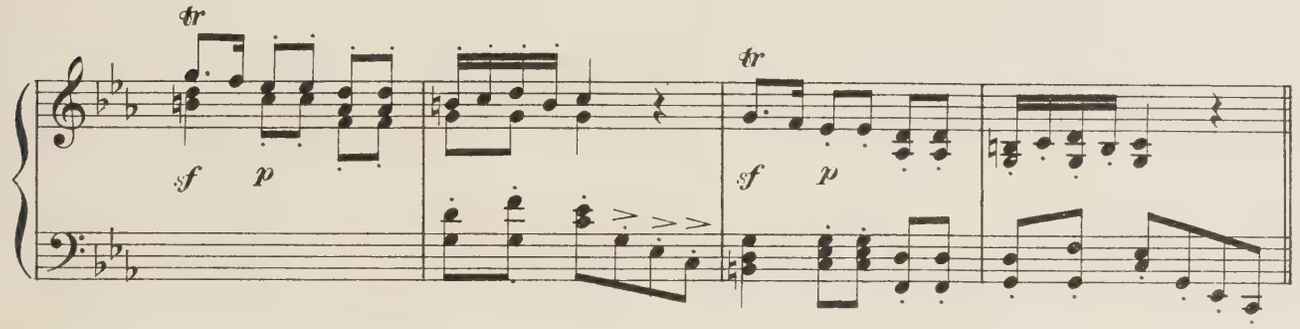
BENJAMIN GODARD Op. 50 No3.

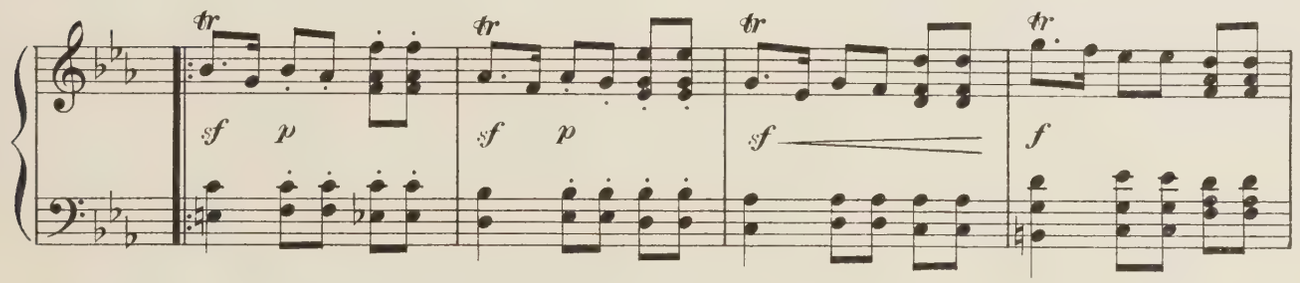


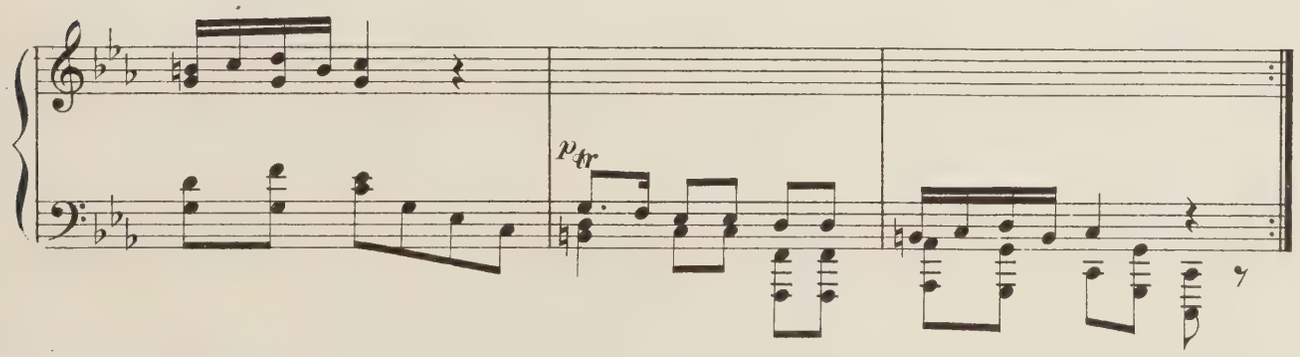

8
f
f
tr
ff
Fine.

TRIO.


tr
sf
p
tr
sf
p

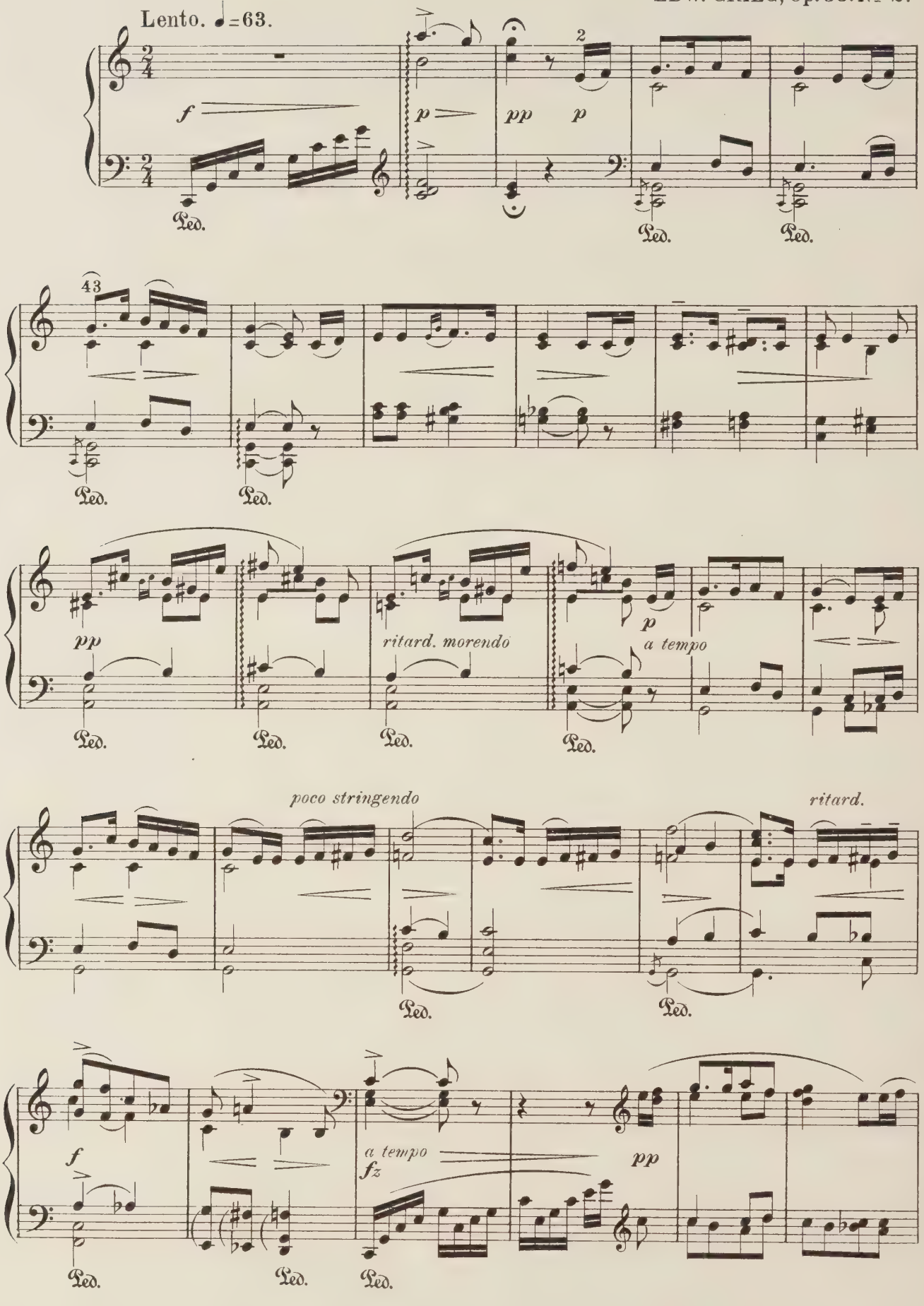

tr
sf
p
tr
sf
p

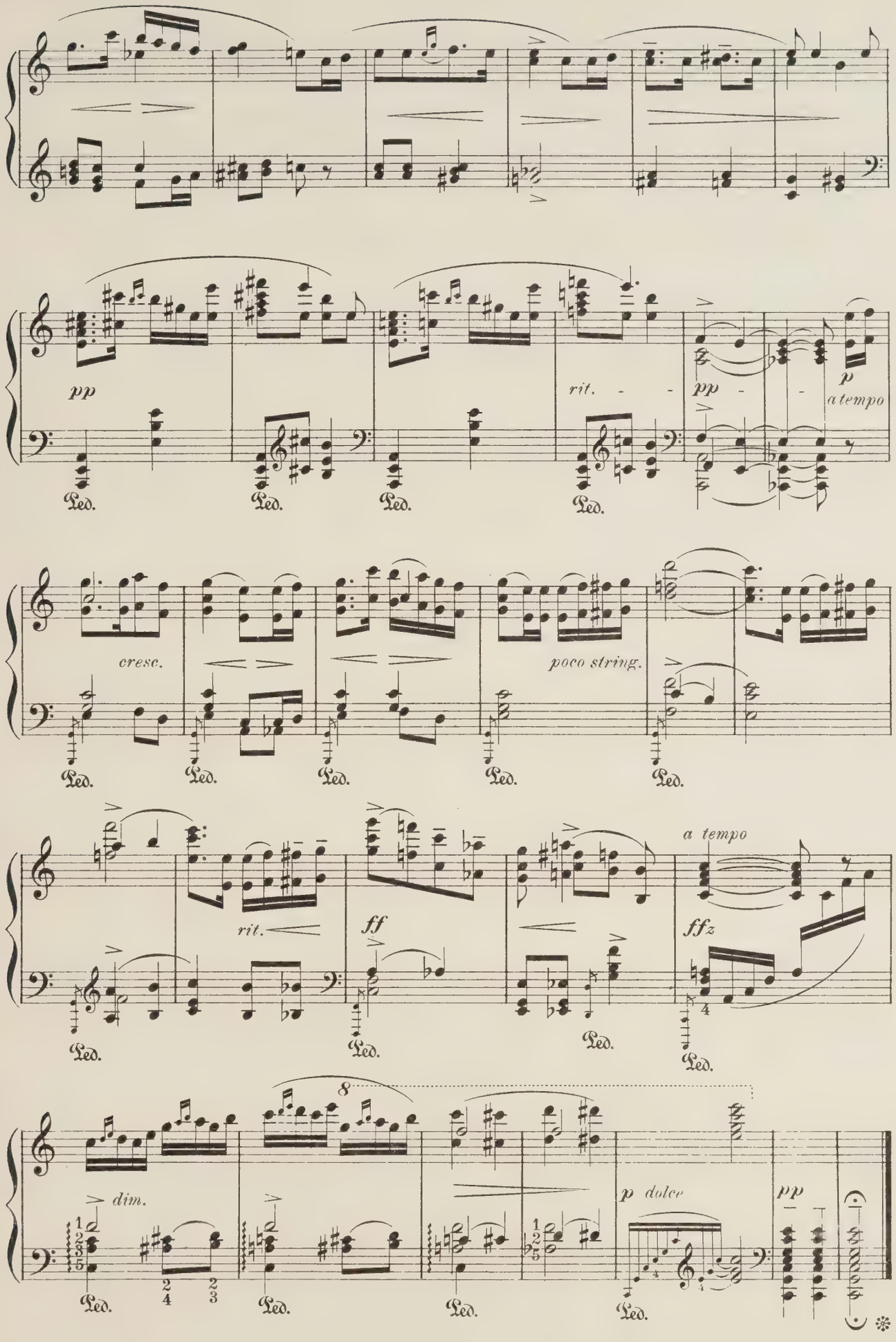

tr
sf
p
tr
sf
p
tr
sf
tr
f


p
tr

The First Meeting.

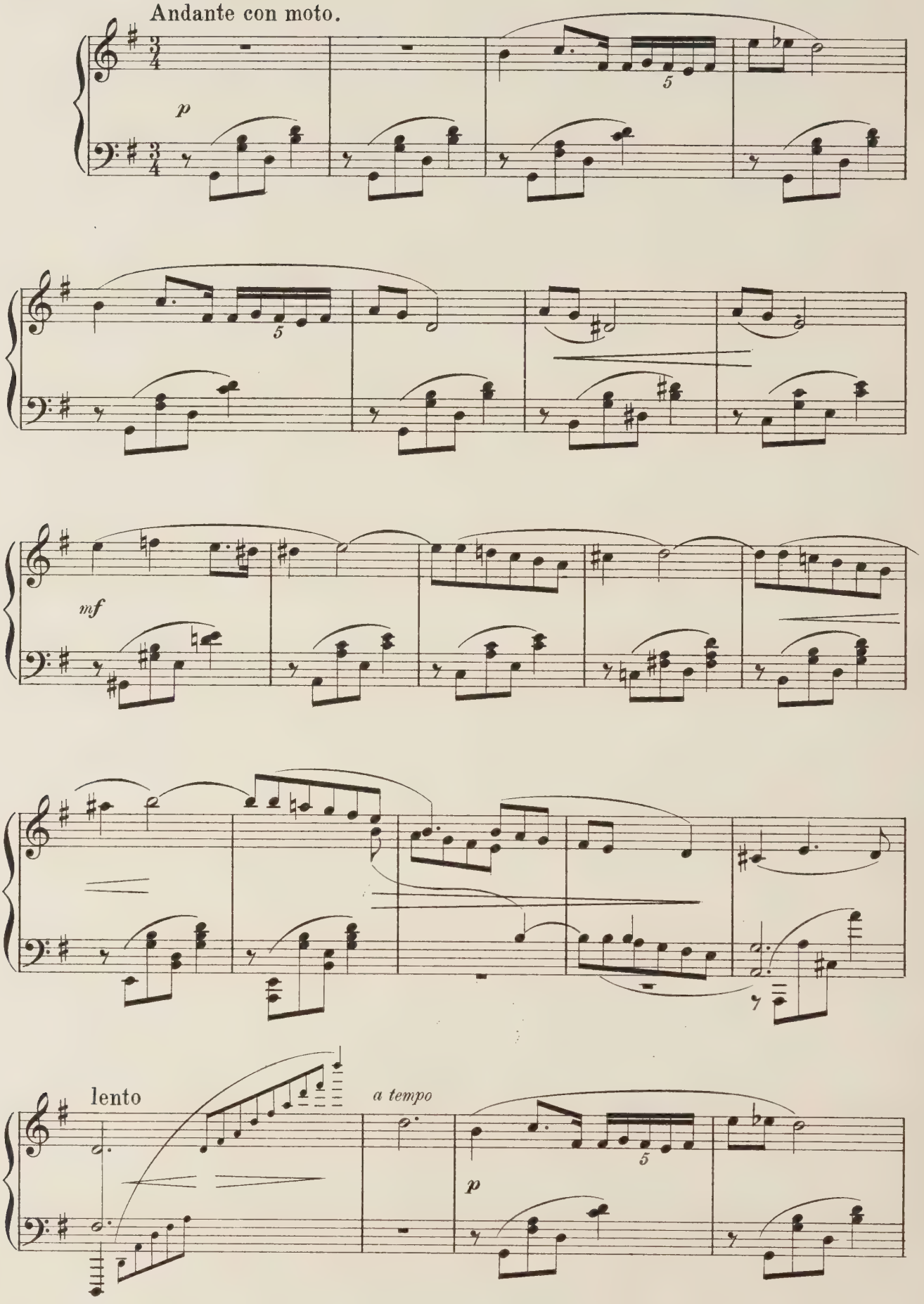
EDW. GRIEG, Op. 53. № 2.

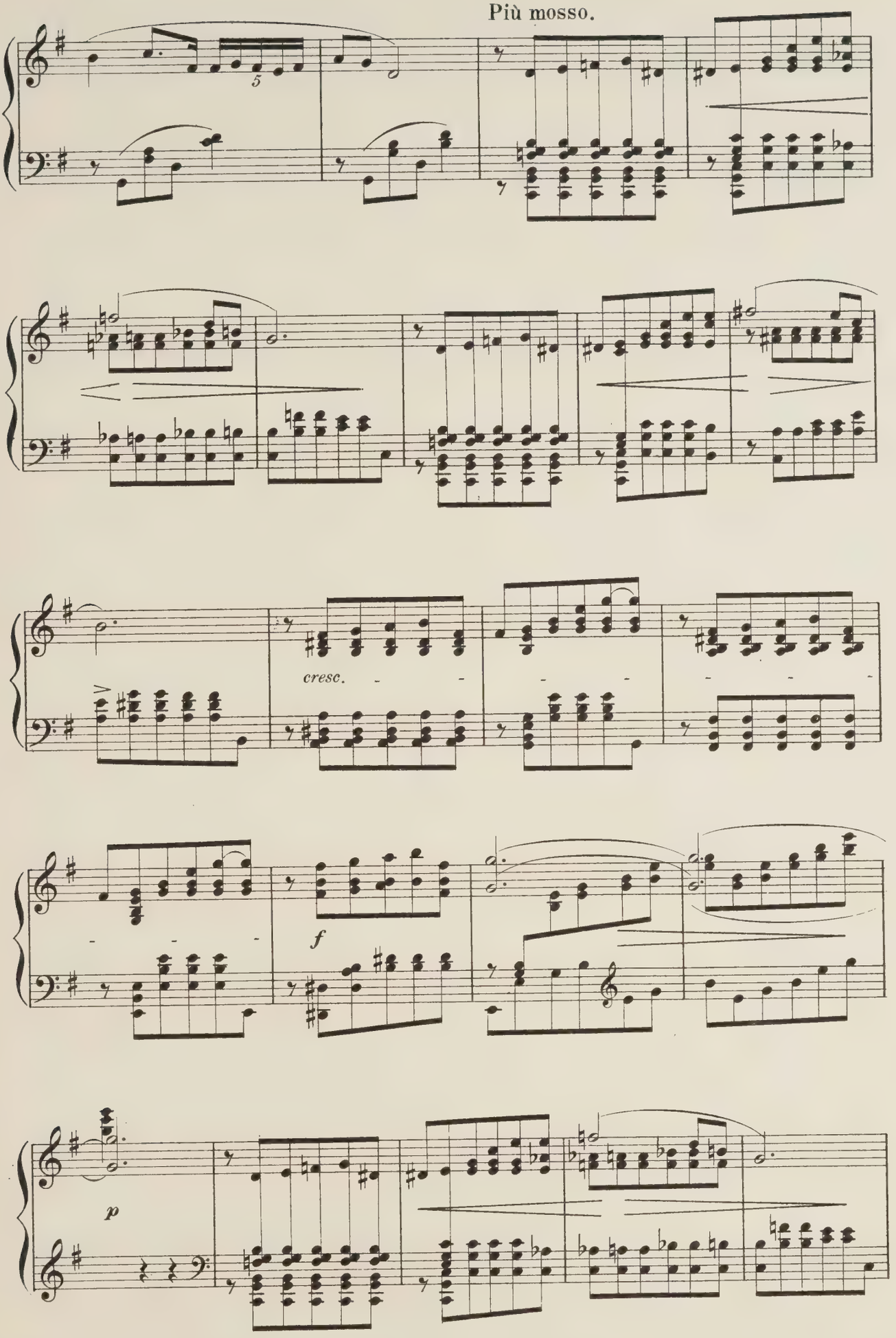


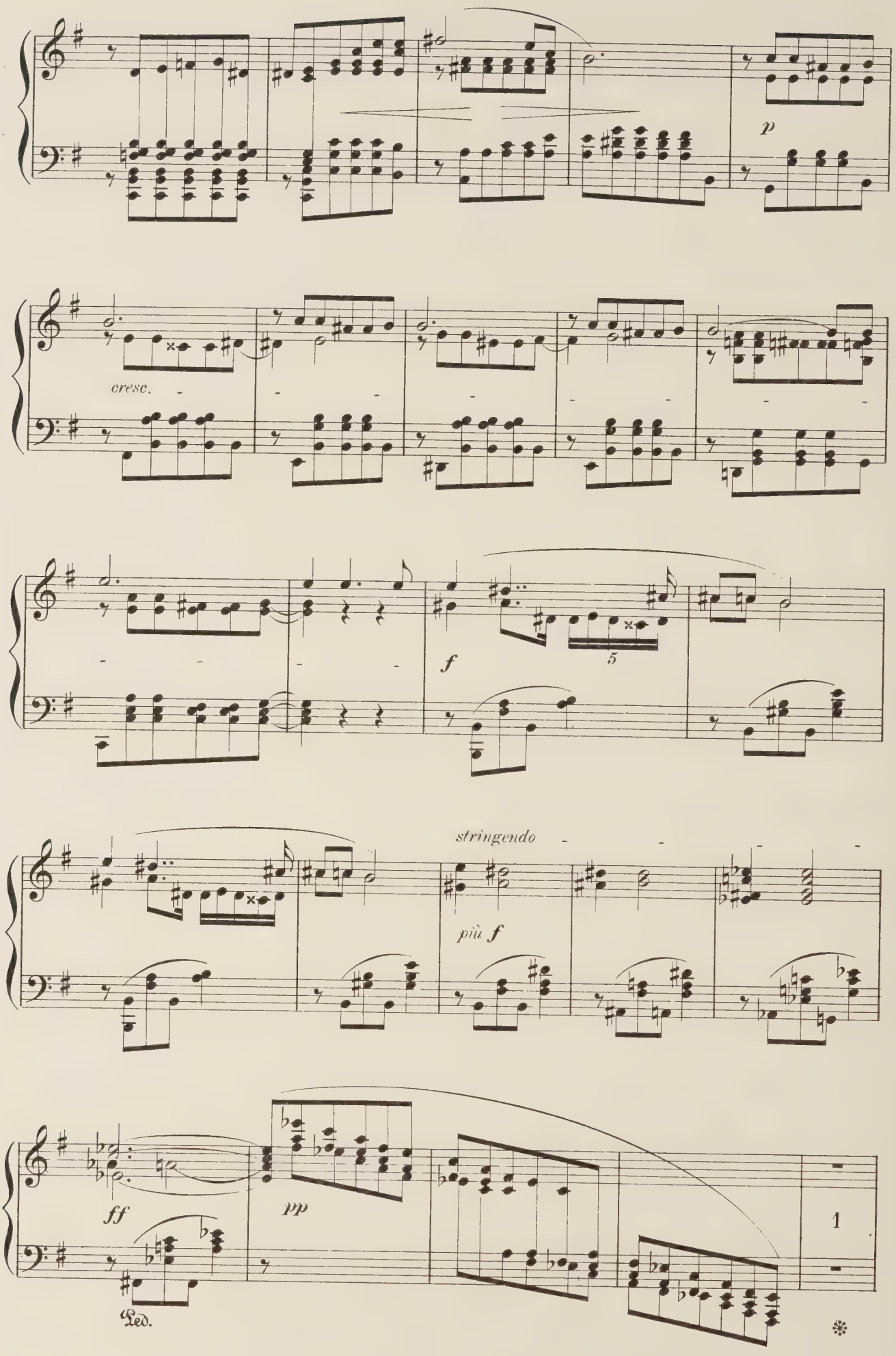

pp
rit.
pp
p
a tempo
cresc.
poco string.
rit.
ff
a tempo
ffz
8
dim.
p dolce
pp

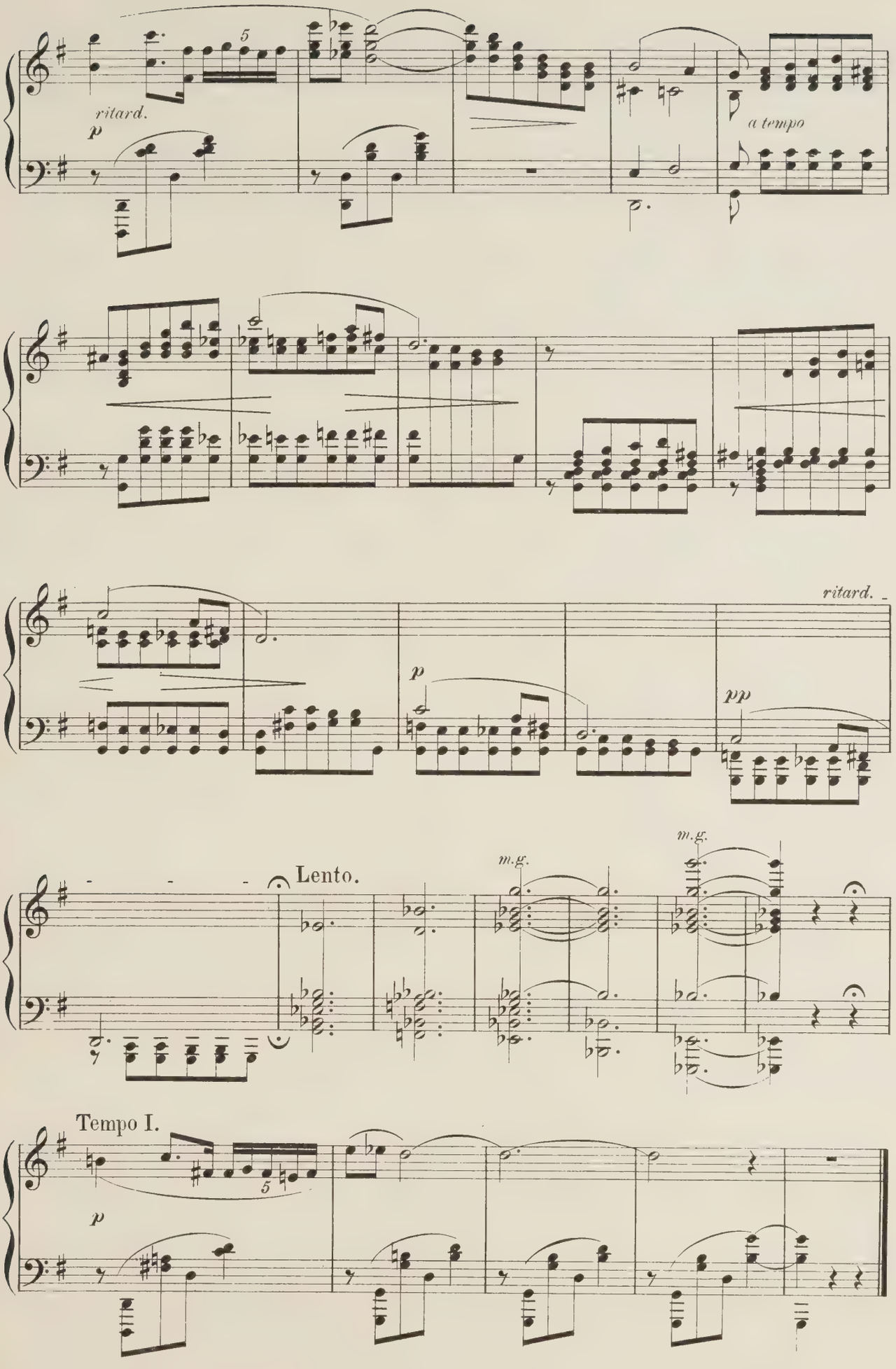
Nocturne.

A. RUBINSTEIN, Op. 69. №2.




Più mosso.
5
cresc.
f
p


p
cresc.
f
5
stringendo
più f
ff
pp
Ped.
1

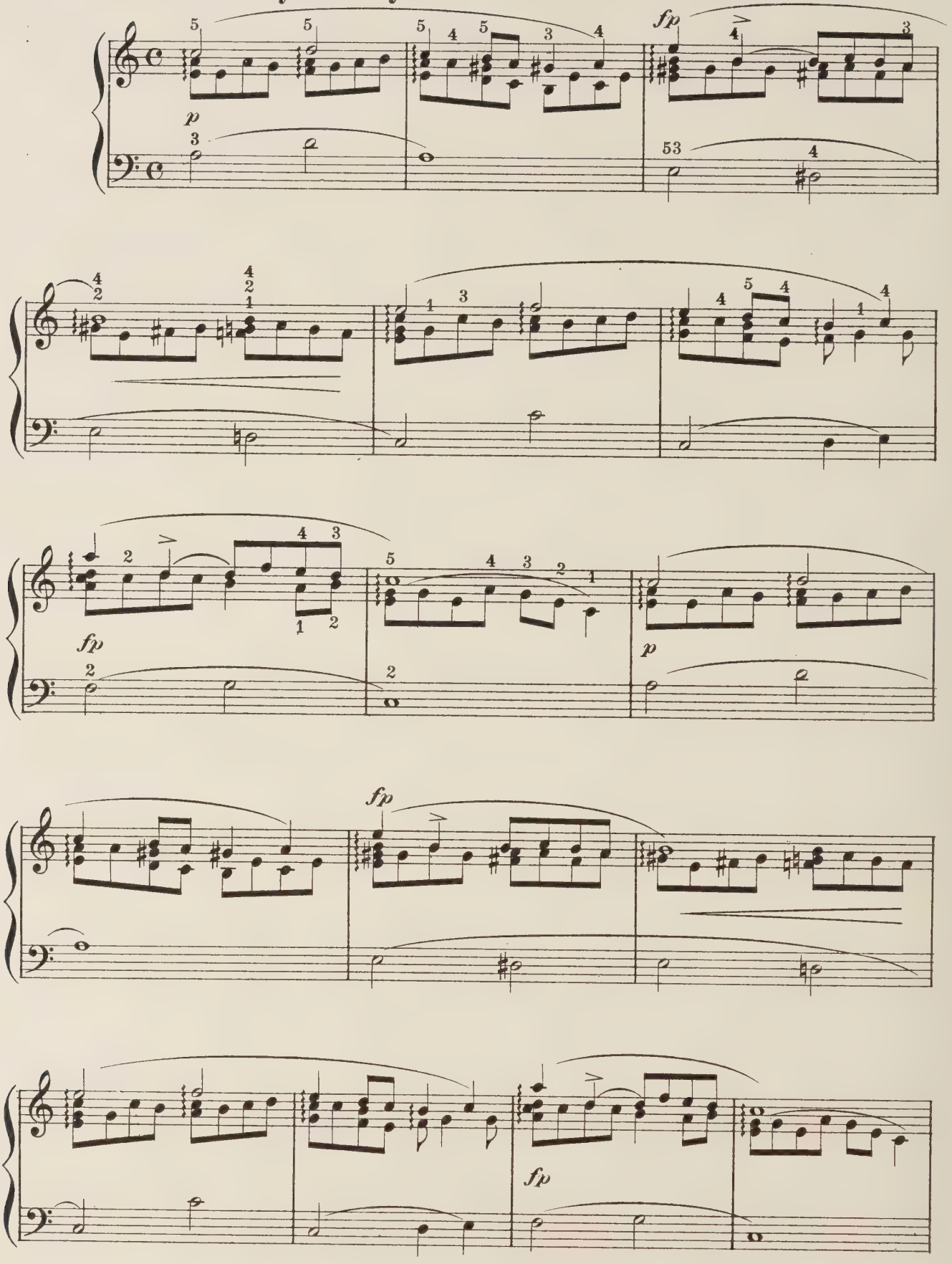

ritard.
p
5
a tempo
ritard.
p
pp
m.g.
m.g.
Lento.
Tempo I.
p
5

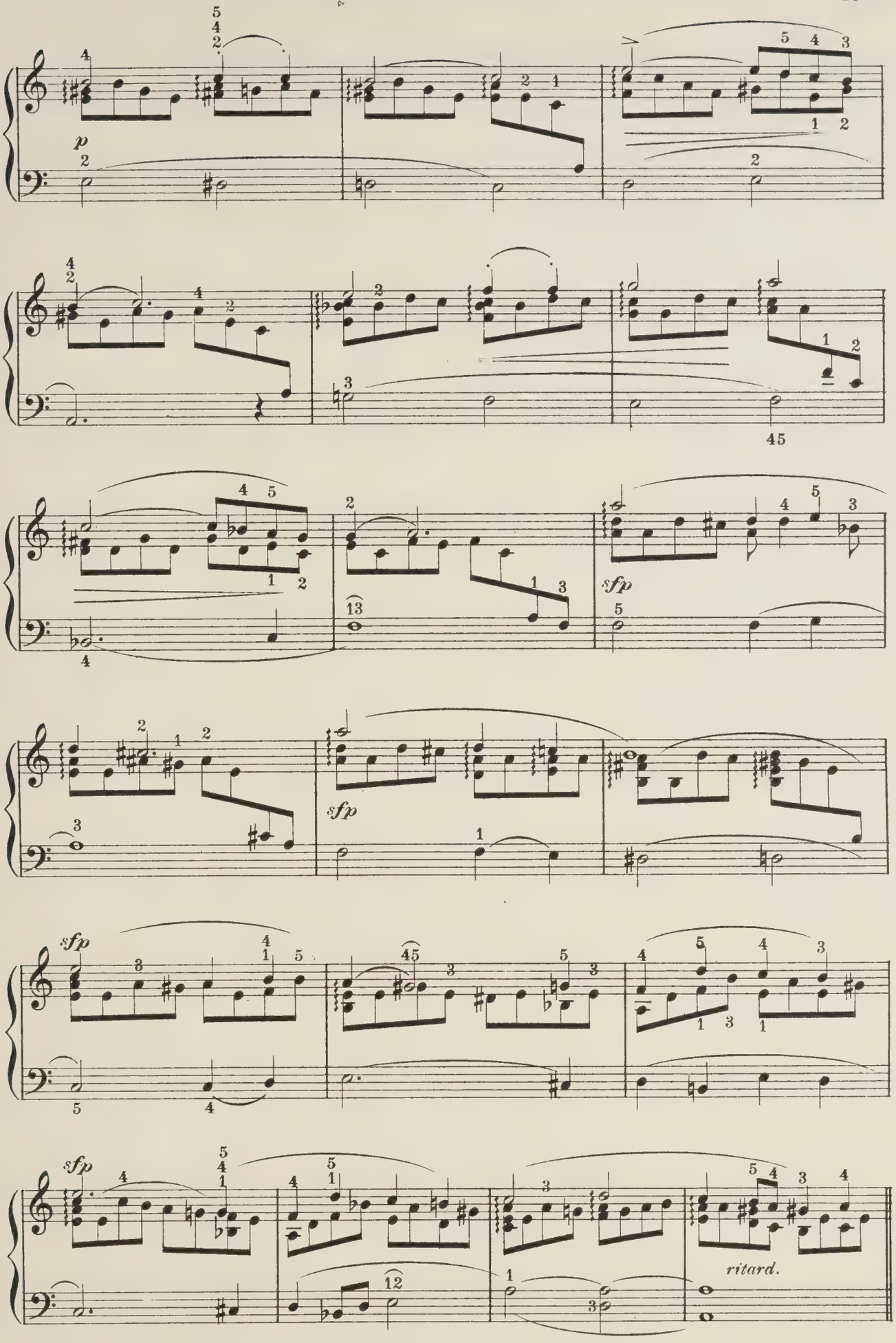
Scheherazade.

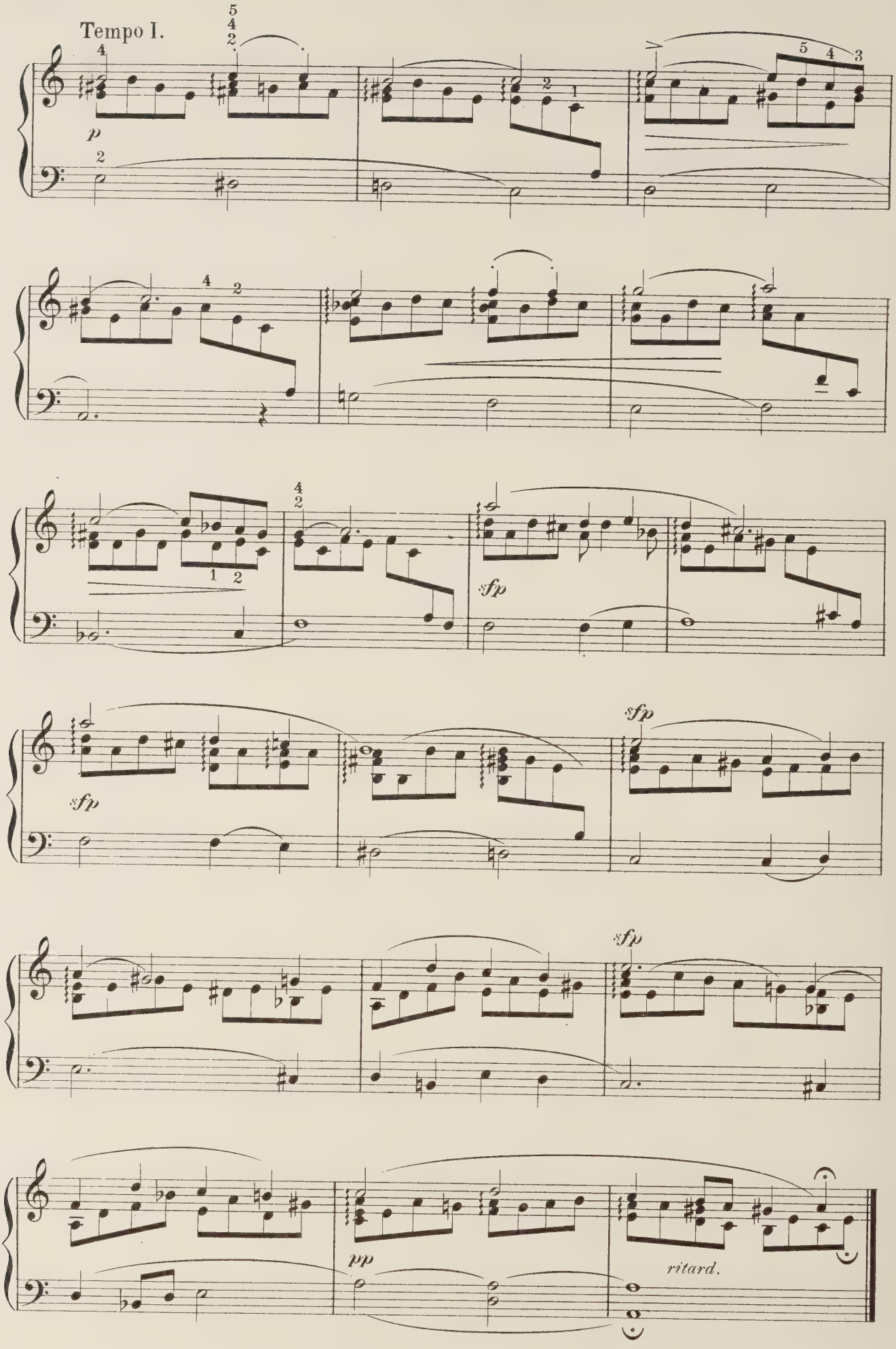
(Arabian Nights.)

R. SCHUMANN, Op. 68. № 25.

Rather slowly and softly.

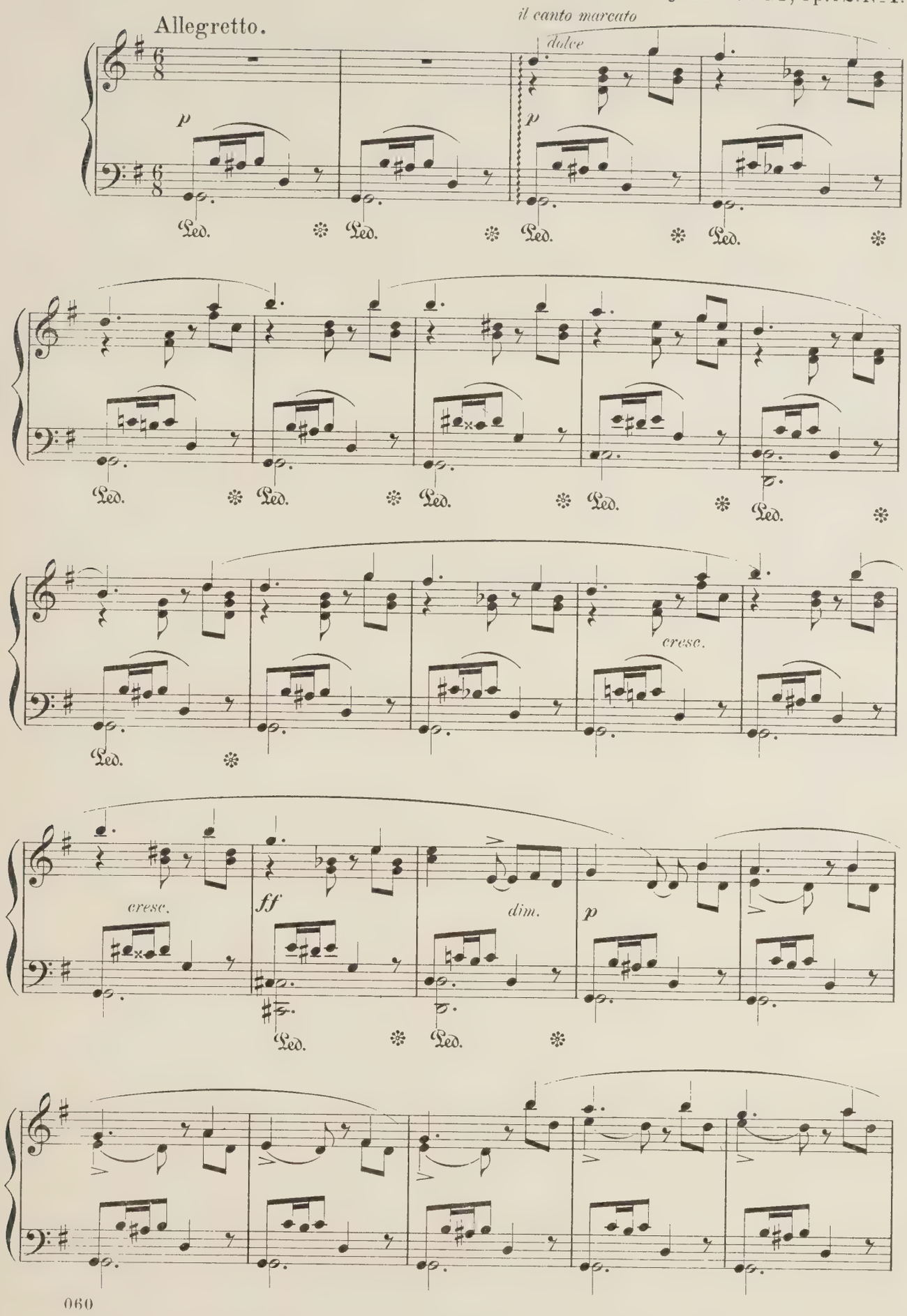


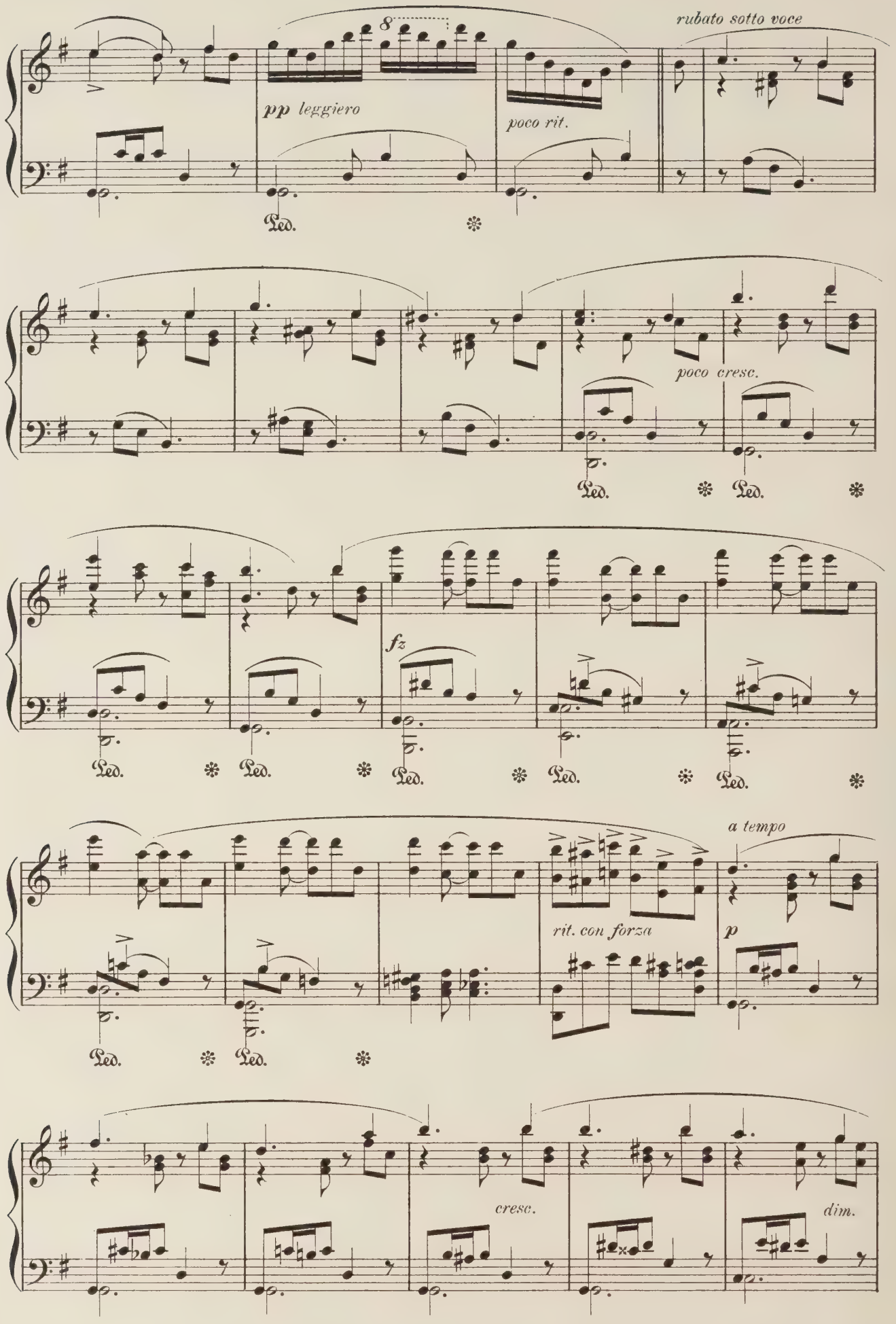

p
sfp
sfp
sfp
ritard.

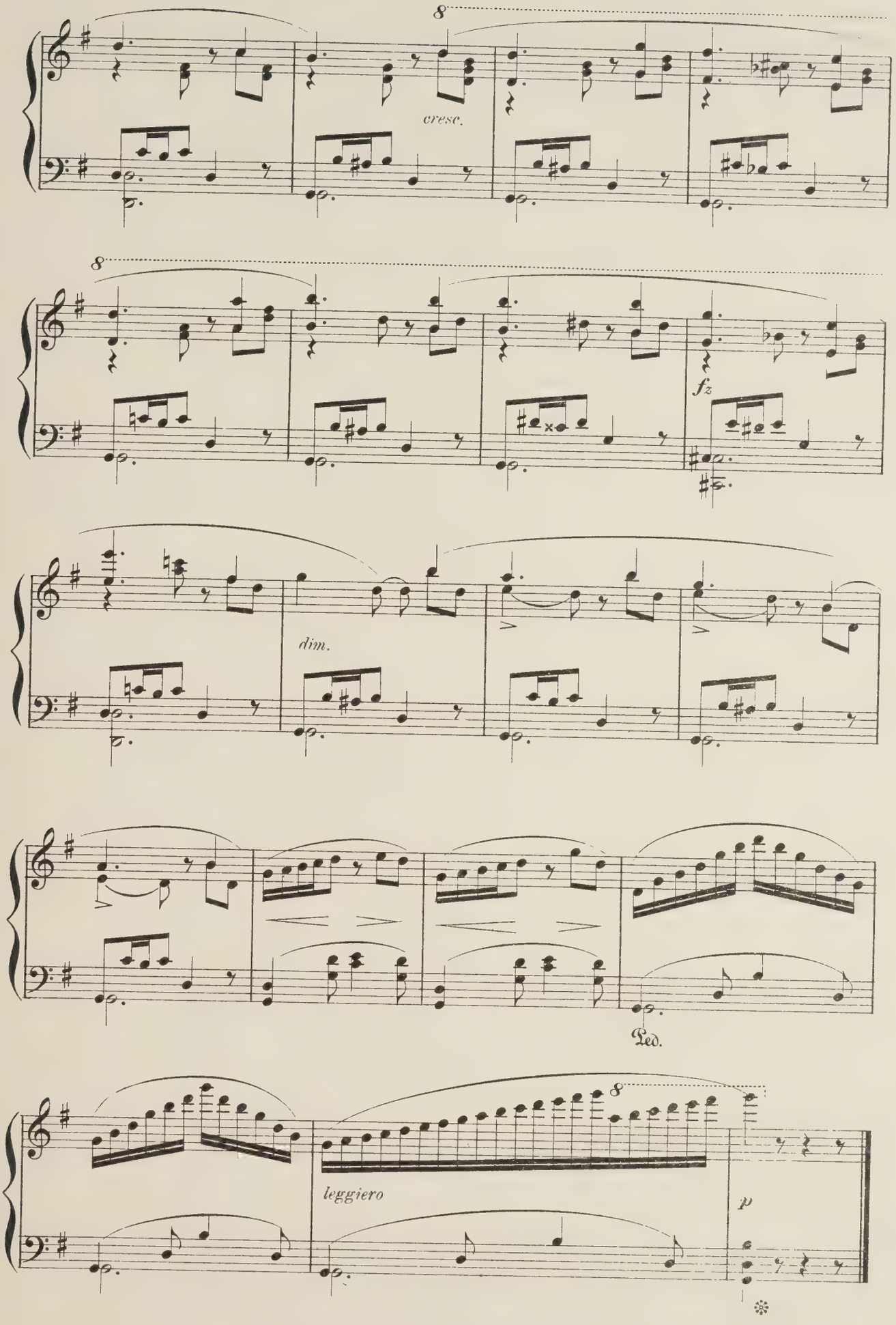

Tempo I.
p
sfp
sfp
sfp
sfp
pp
ritard.

Fisherman's Serenade.

JEAN VOGT, Op. 72. No 1.

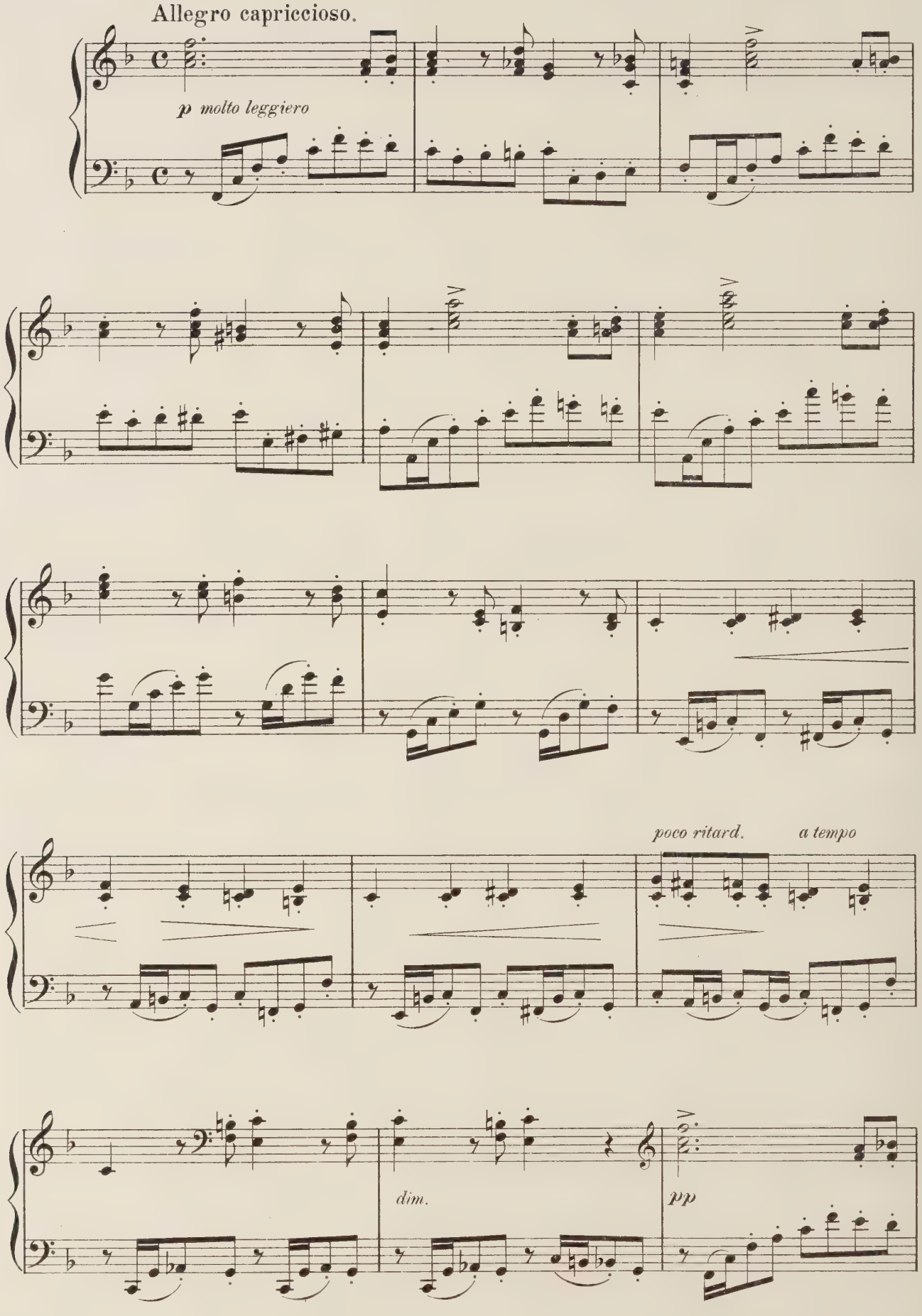


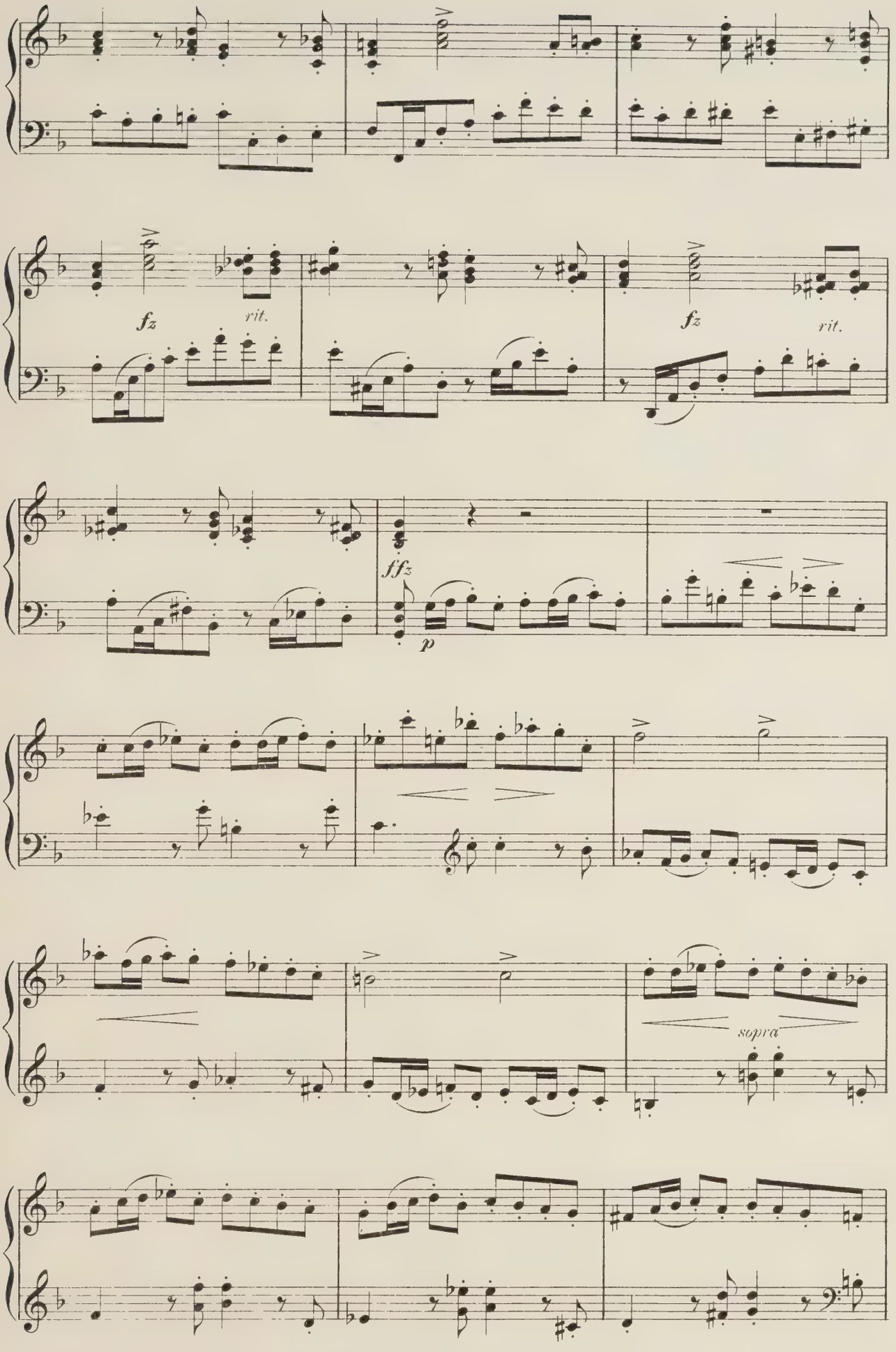

8
rubato sotto voce
pp leggiero
poco rit.
Ped.
poco cresc.
fz
a tempo
rit. con forza
p
cresc.
dim.

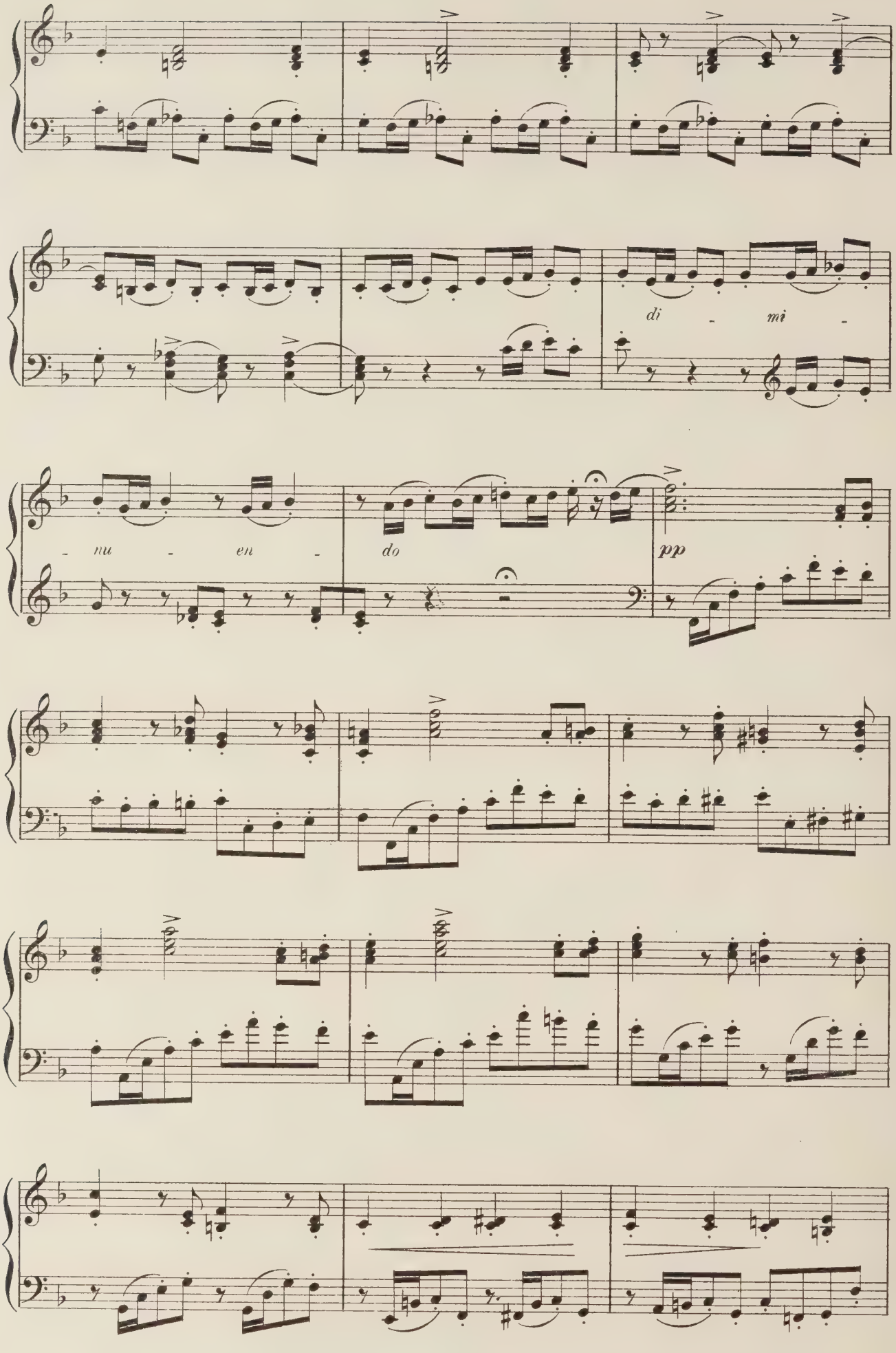

8
cresc.
8
fz
dim.
Ped.
8
leggiero
p

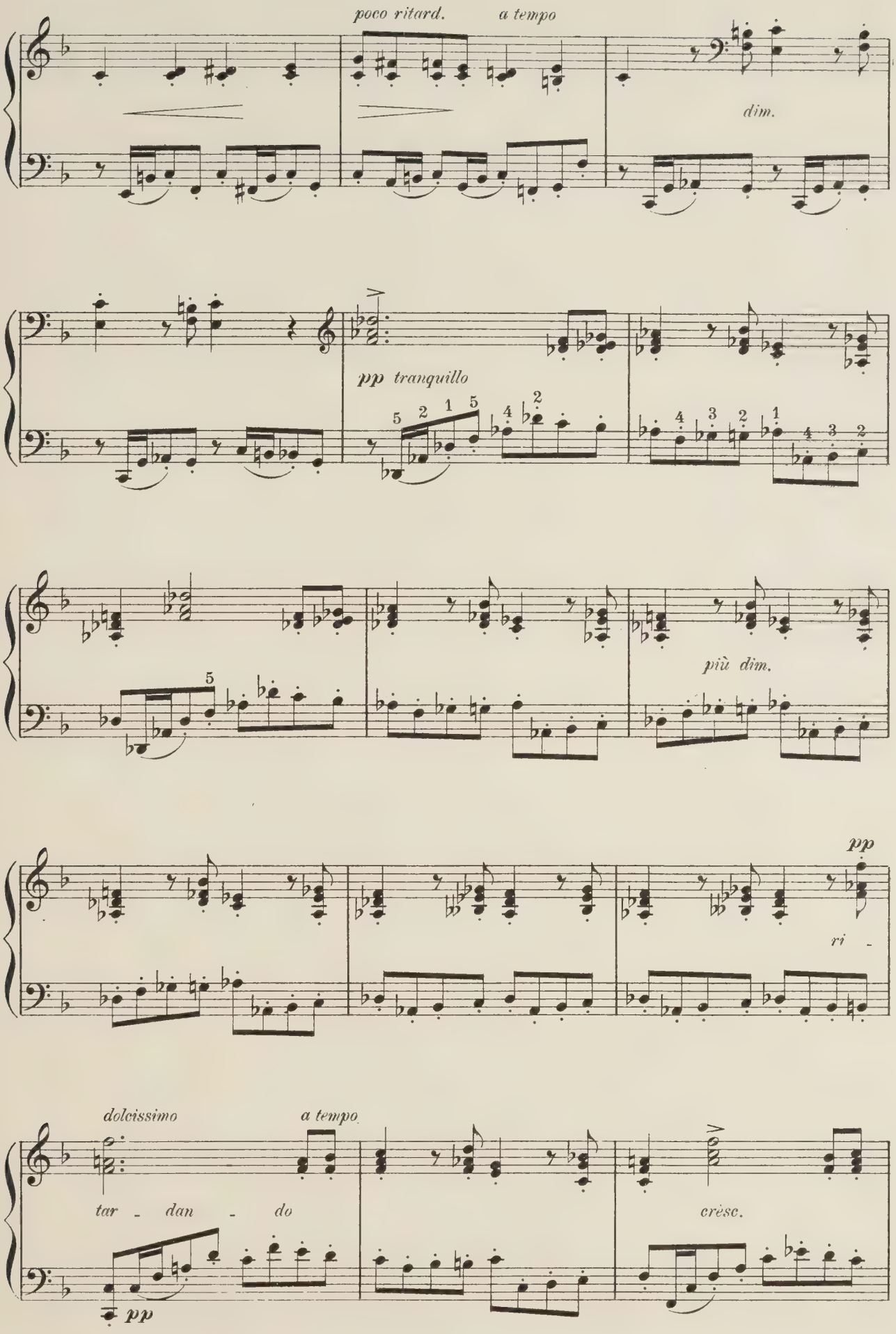
Intermezzo.

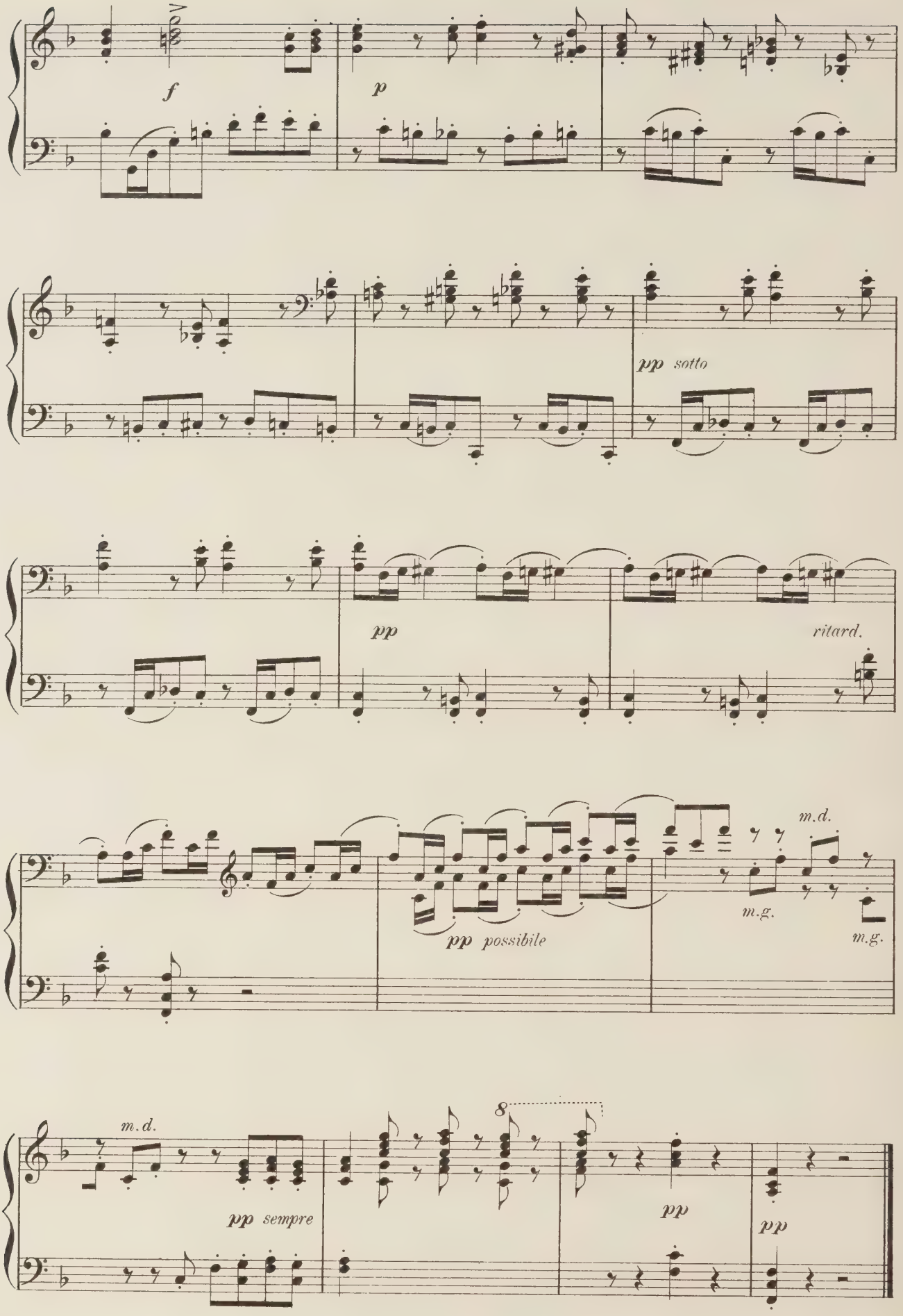
ISIDOR SEISS, Op. 9. № 2.




fz
rit.
fz
rit.
ffz
p
sopra


di - mi -
- nu - en - do
pp

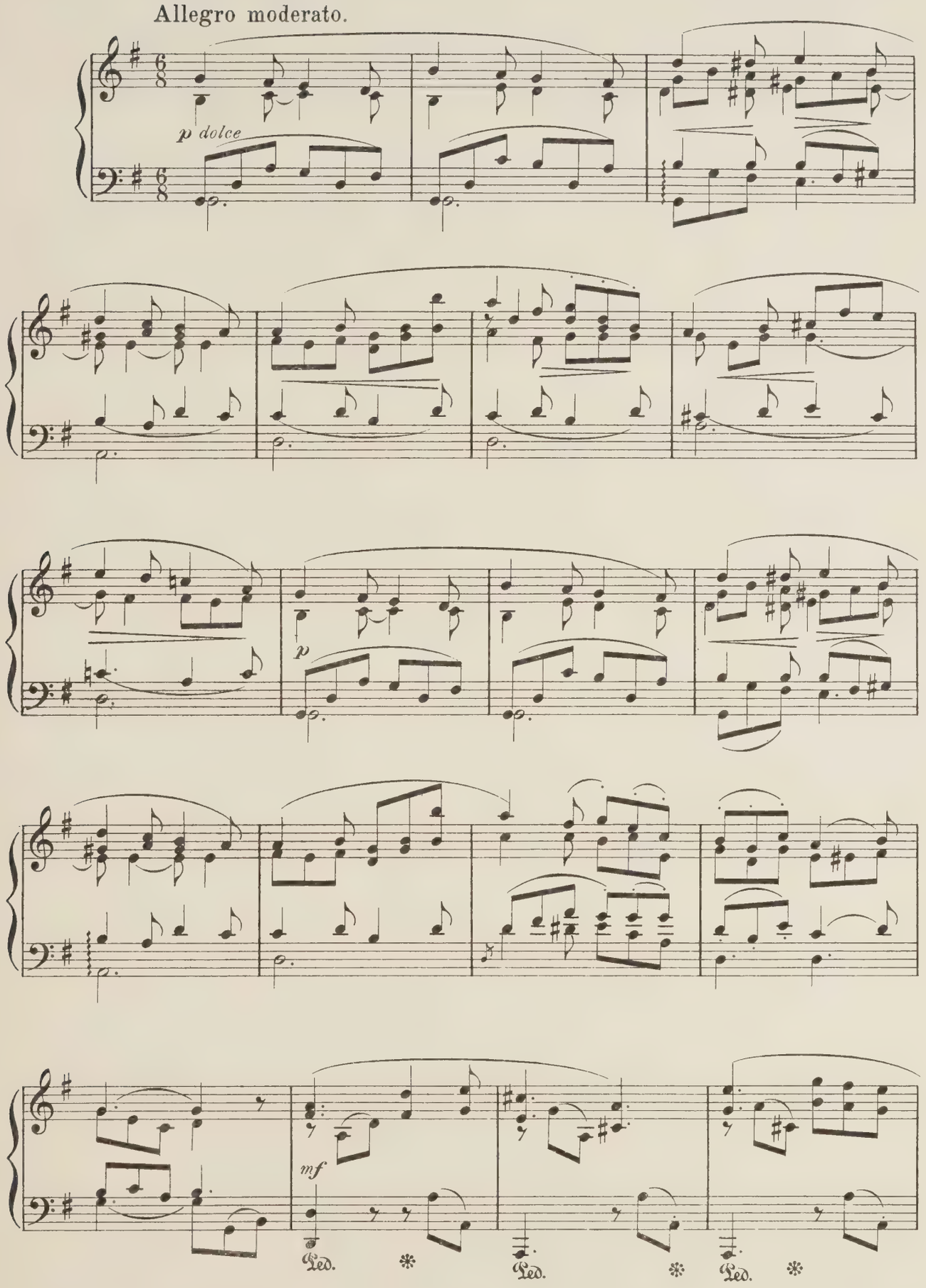

poco ritard.
a tempo
dim.
pp tranquillo
più dim.
pp
ri -
dolcissimo
a tempo
tar - dan - do
pp
crèsc.

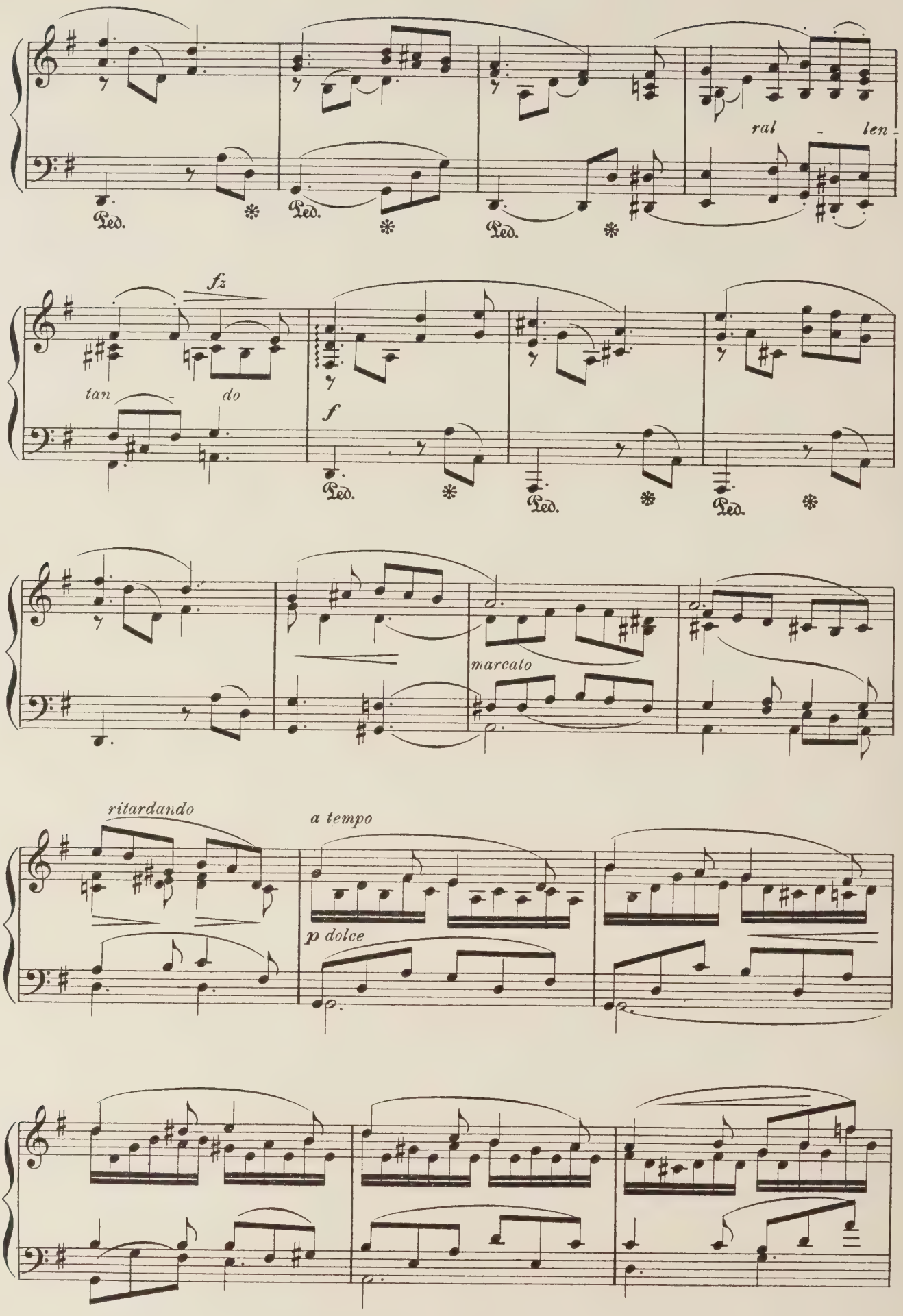

f
p
pp sotto
pp
ritard.
m.d.
m.g.
pp possibile
m.g.
m.d.
pp sempre
8
pp
pp

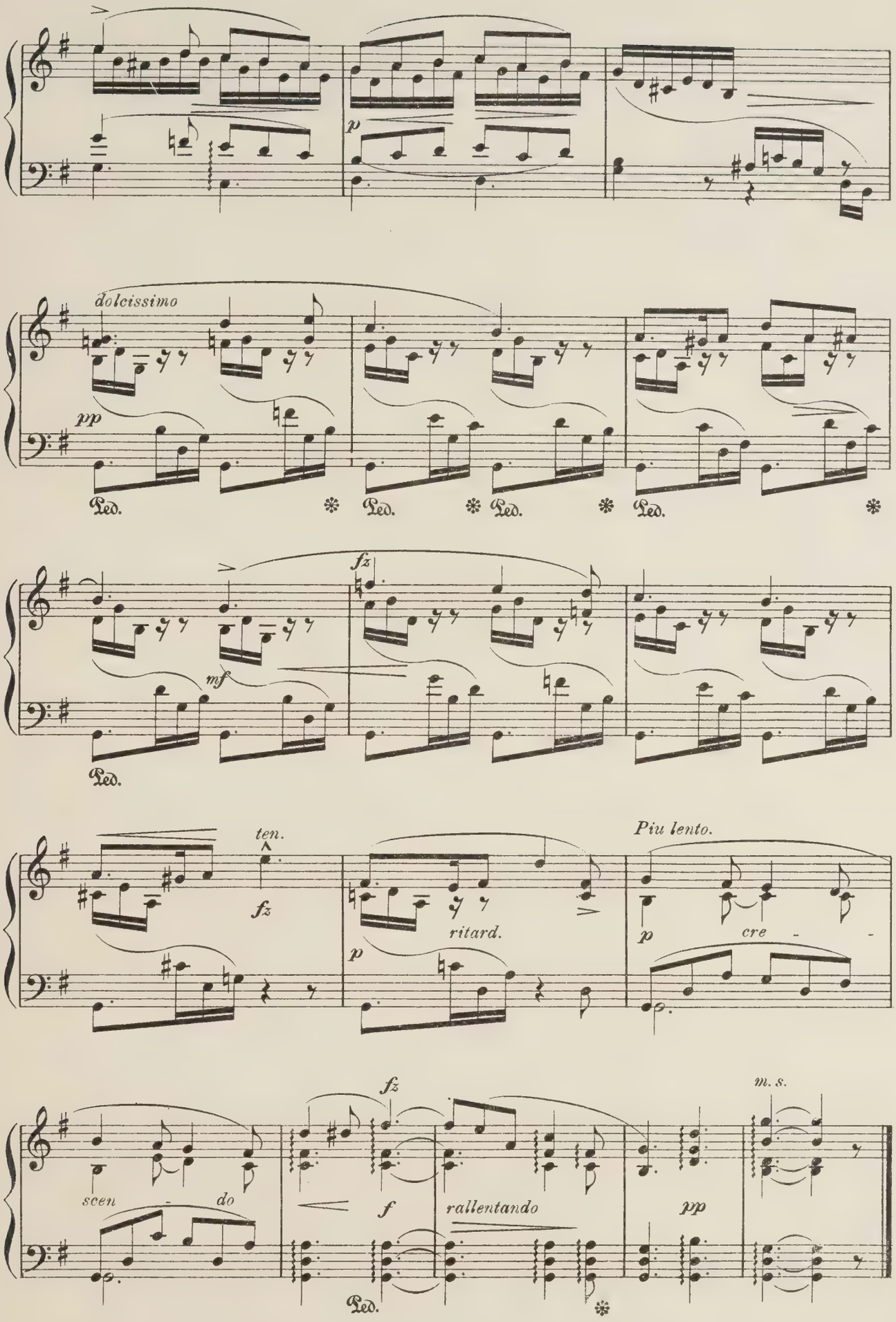
Barcarole.

J. F. NAGEL (St Petersburg.)

Allegro moderato.



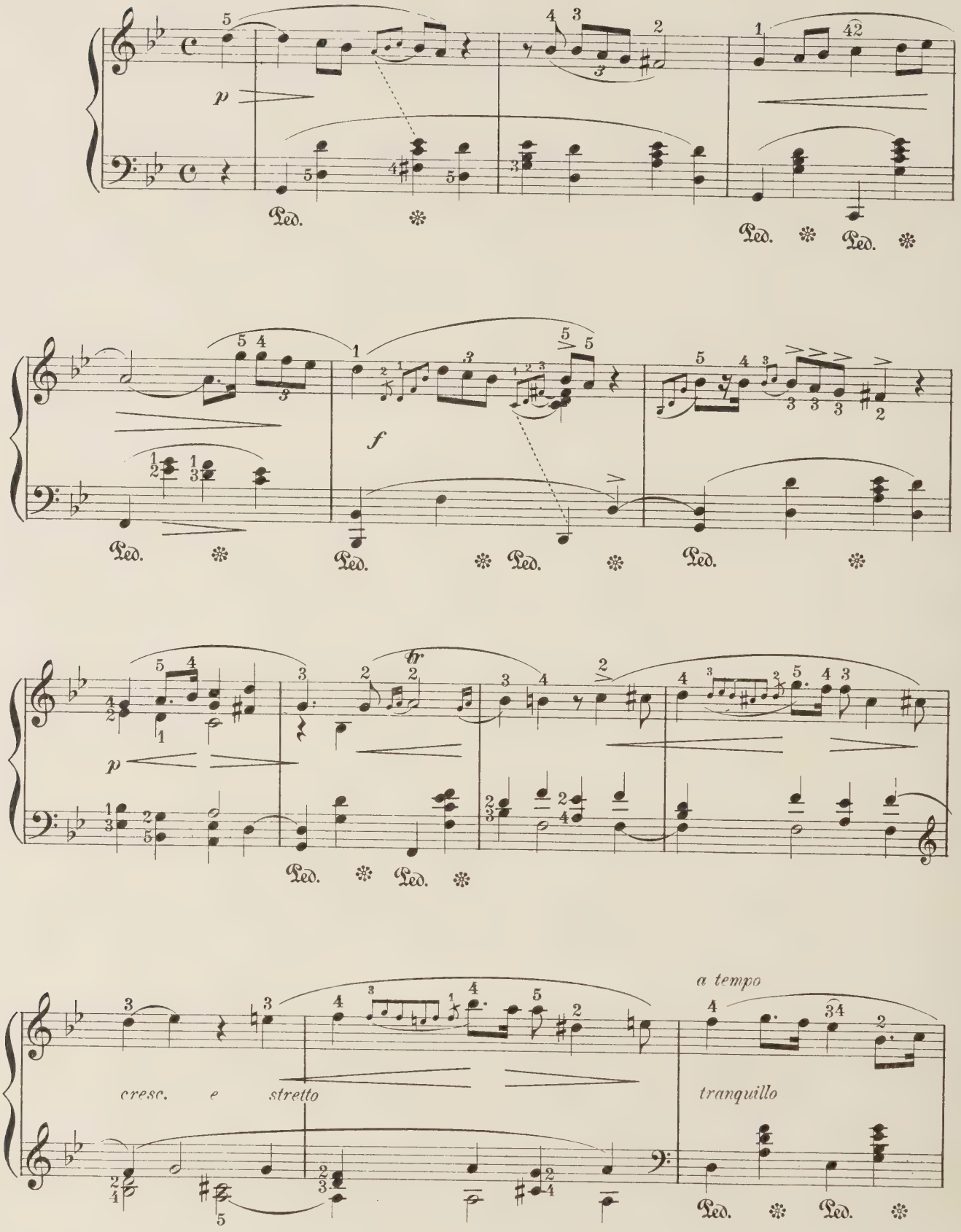

ral - len -
Ped.
fz
tan - do
f
marcato
ritardando
a tempo
p dolce

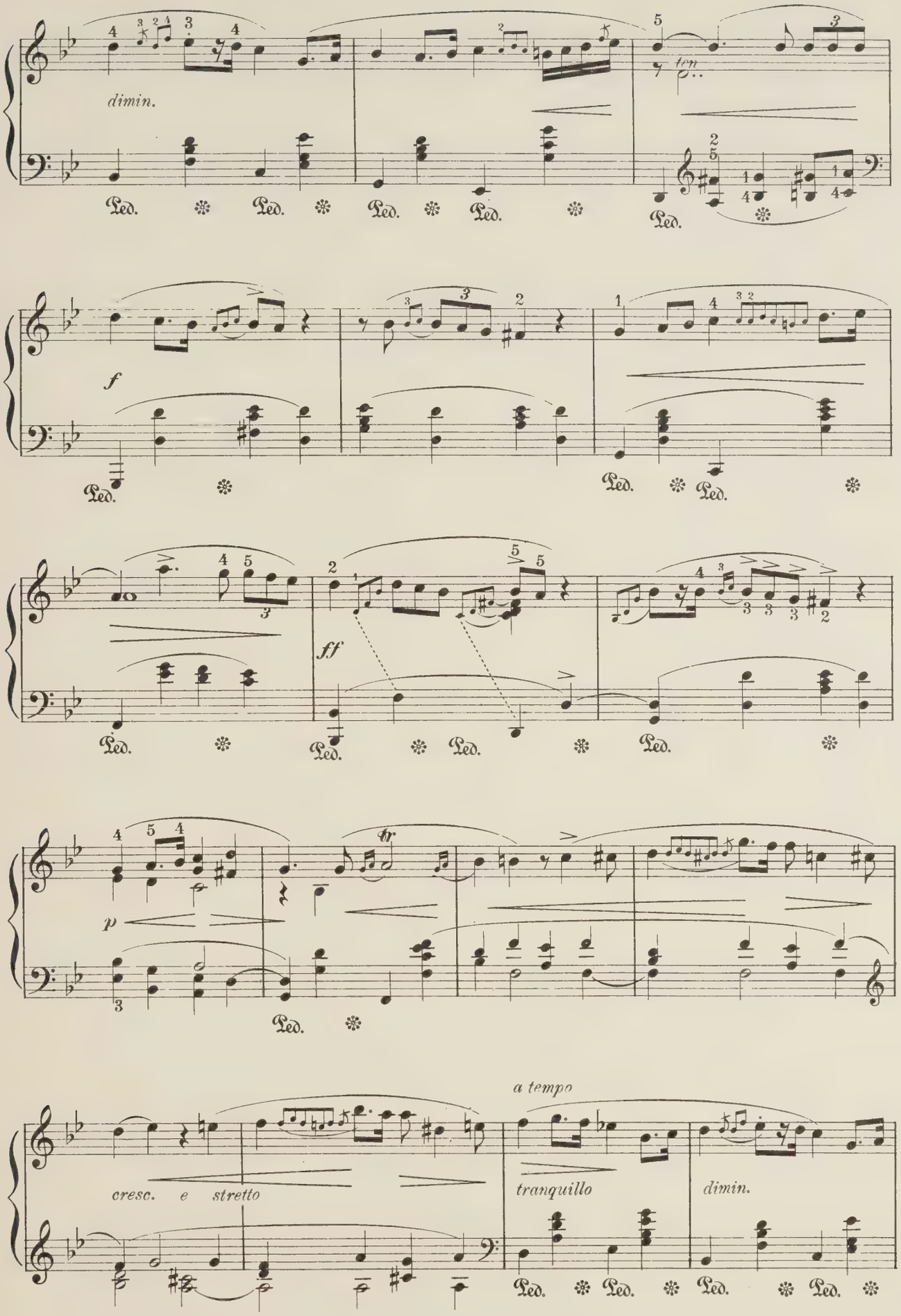

p
dolcissimo
pp
Ped.
fz
mf
ten.
fz
ritard.
p
Piu lento.
p
cre
scen
do
fz
f
rallentando
pp
m. s.

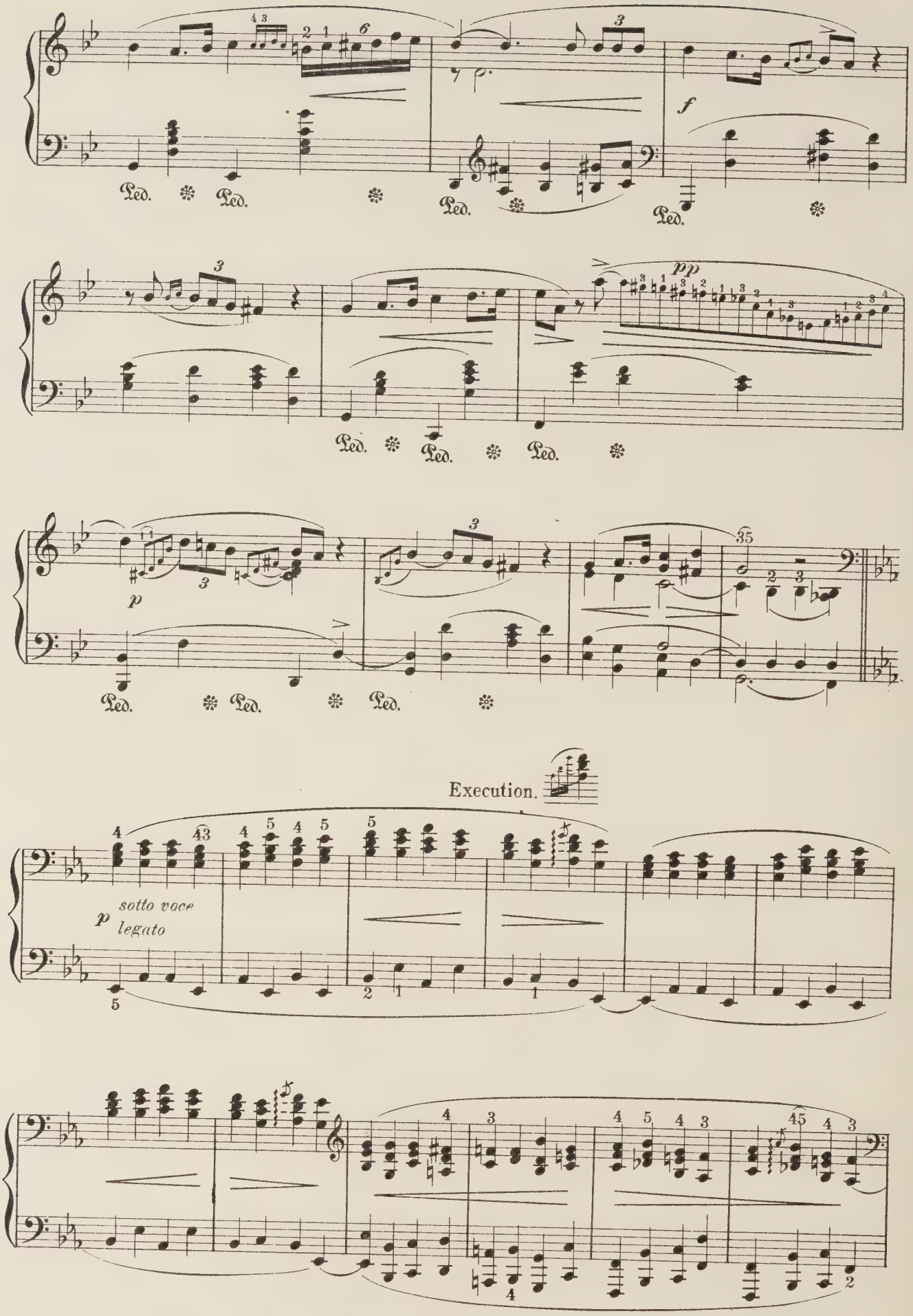
Nocturne.

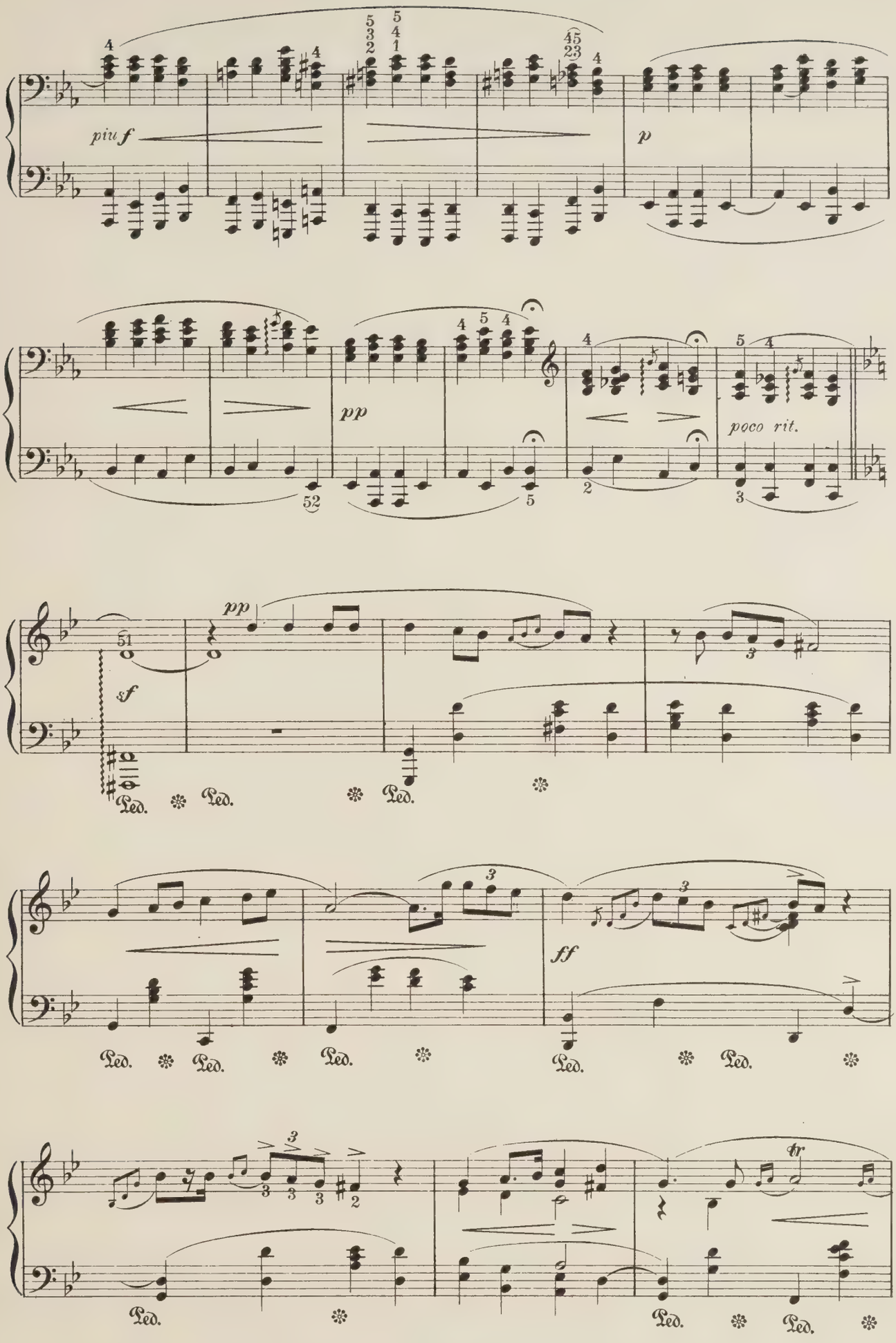
F. CHOPIN, Op. 37. № 1.

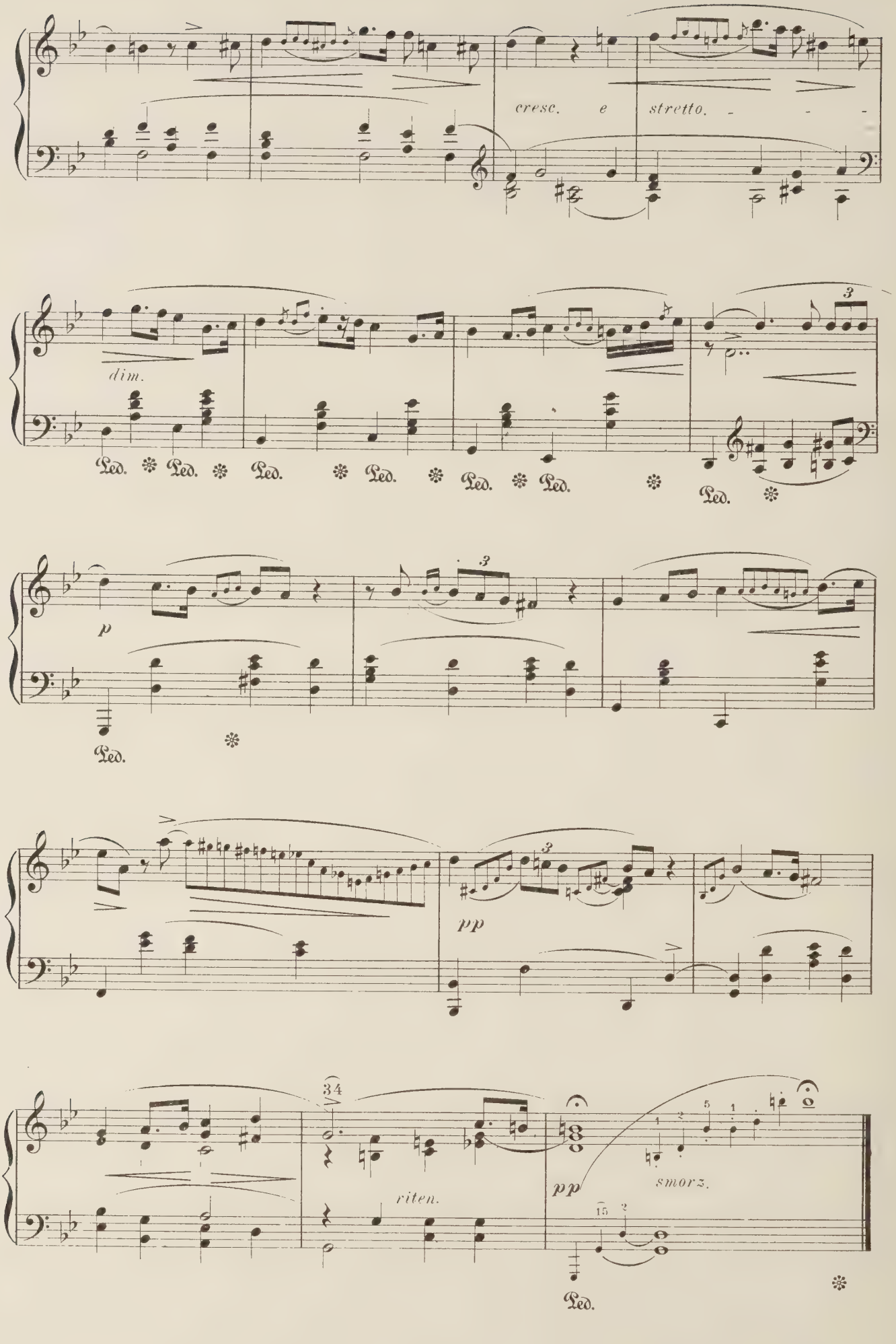
Andante sostenuto.




dimin.
ten.
f
ff
p
tr
a tempo
cresc. e stretto
tranquillo
dimin.
Ped.


Ped.
f
pp
p
35
Execution.
p sotto voce legato


piu f
p
pp
poco rit.
sf
pp
ff
Ped.
tr


cresc. e stretto.
dim.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
p
Ped. *
pp
34
riten.
pp
smorz.
Ped. *

Wilson J. Smith

WILSON G. SMITH

WILSON G. SMITH was born in Elyria, Ohio, Aug. 19, 1855. His parents had intended to give him a collegiate education, but his health would not permit it. He therefore graduated at the Cleveland public schools, and in the mean time, without expecting to become a professional musician, had devoted quite a large share of his time to obtaining a musical education.

He finally obtained the consent of his parents, and in 1876 went to Cincinnati to study with Otto Singer, who found so much merit in Mr. Smith's early compositions that he, as well as other professionals, strongly advised the student to go abroad for more extended development. Therefore, in 1879, he went to Berlin and studied there for three years, taking the piano with Scharwenka, Moszkowski and Oscar Raif, and composition and theory with Philip Scharwenka, Bargiel and Fred Kiel.

Mr. Smith returned to Cleveland in 1882, and soon after published a set of pieces dedicated to Edward Grieg (*Homage to Grieg*, Op. 18). These compositions brought forth an enthusiastic letter from Grieg, which, upon being made public, at once turned attention towards Mr. Smith's work, and it was not long before the leading professional pianists played his compositions extensively in public, and in the years that followed his published works became popular to such an extent that the requests from publishers for new works absorbed all his best efforts. He has published in all more than two hundred piano pieces and songs.

Mr. Smith has always been prominent in the interests of the Ohio State and National Music Teachers' Associations, and has held important offices in both. He was president of the former organization in 1888–89. He has played several times in piano recitals before the State Music Teachers' Association, but seldom appears as a pianist in public, except at recitals in Cleveland.

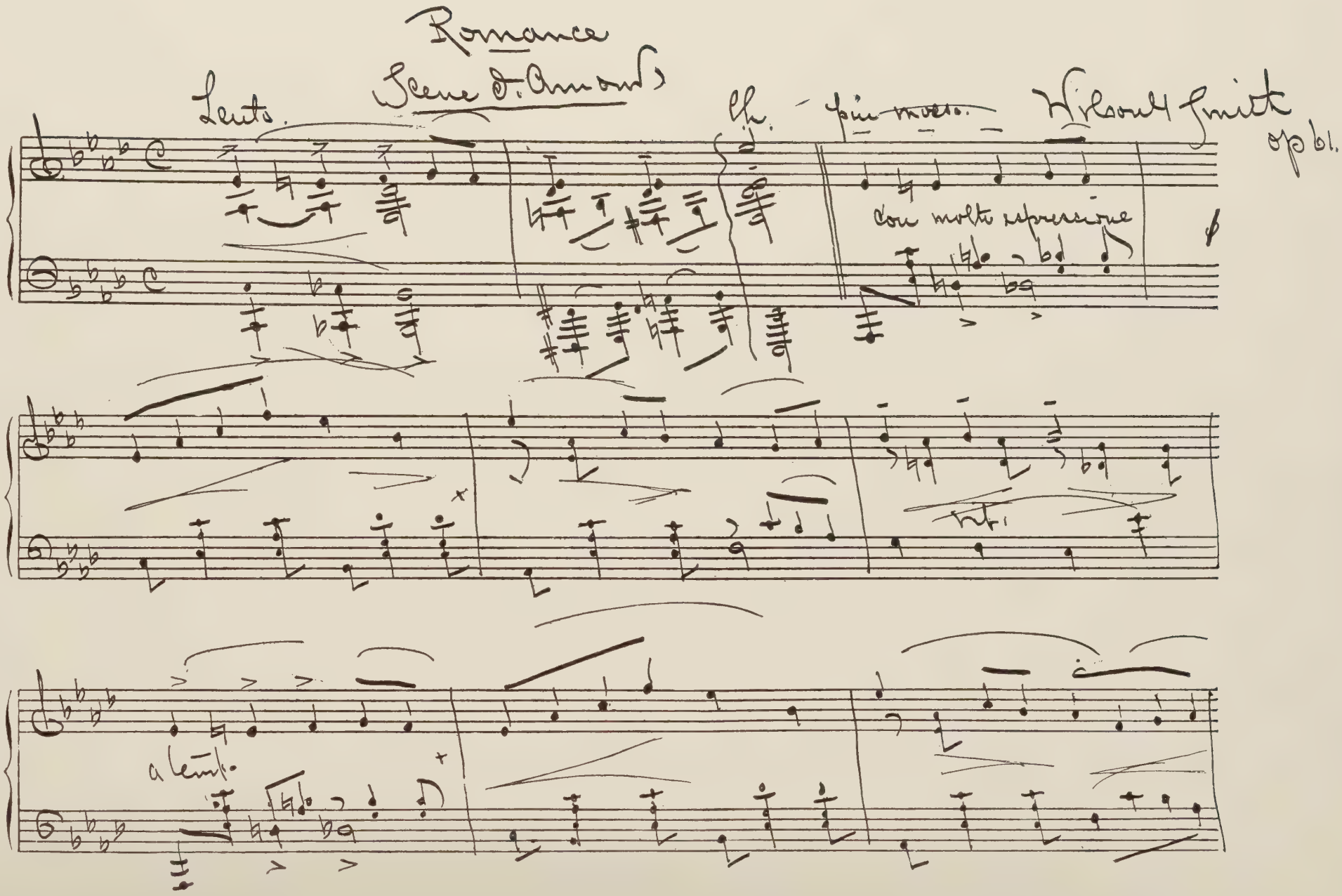
The following list contains his most popular and successful compositions: —

For the piano: *Homage to Grieg*, Op. 18; *First Gavotte*, Op. 25; *Second Gavotte, Scherzo Tarantelle*, Op. 34; *Arabesque*, Op. 39; *Caprice, Norwegian*, Op. 40; *Berceuse*, Op. 47; *Valse Arabesque*, Op. 44; *Valse Caprice* (after Strauss), Op. 51; *Two Valses Caprices*, Op. 53; *Angelus* (after Millet's painting), Op. 56; *Mosaics*, Op. 36.

His *Scale Studies*, Op. 57 and 60, and the *Romantic Studies*, Op. 57, have had exceptional success.

The following songs, *Entreaty; If I but Knew; Kiss Me, Sweetheart; Thou art like unto a Flower; Go Hold White Roses;* and *An Album of Six Love Songs*, Op. 58, have had extraordinary success here, and some have been republished abroad. He has also published some concert transcriptions for two pianos; among which are: *Minuet, Grieg* (from Sonate), Op. 7; *Valse Tyrolienne, Raff; Les Sylphes Valse, Bachmann.*

Mr. Smith also enjoys a national reputation as a critic and writer upon musical subjects.

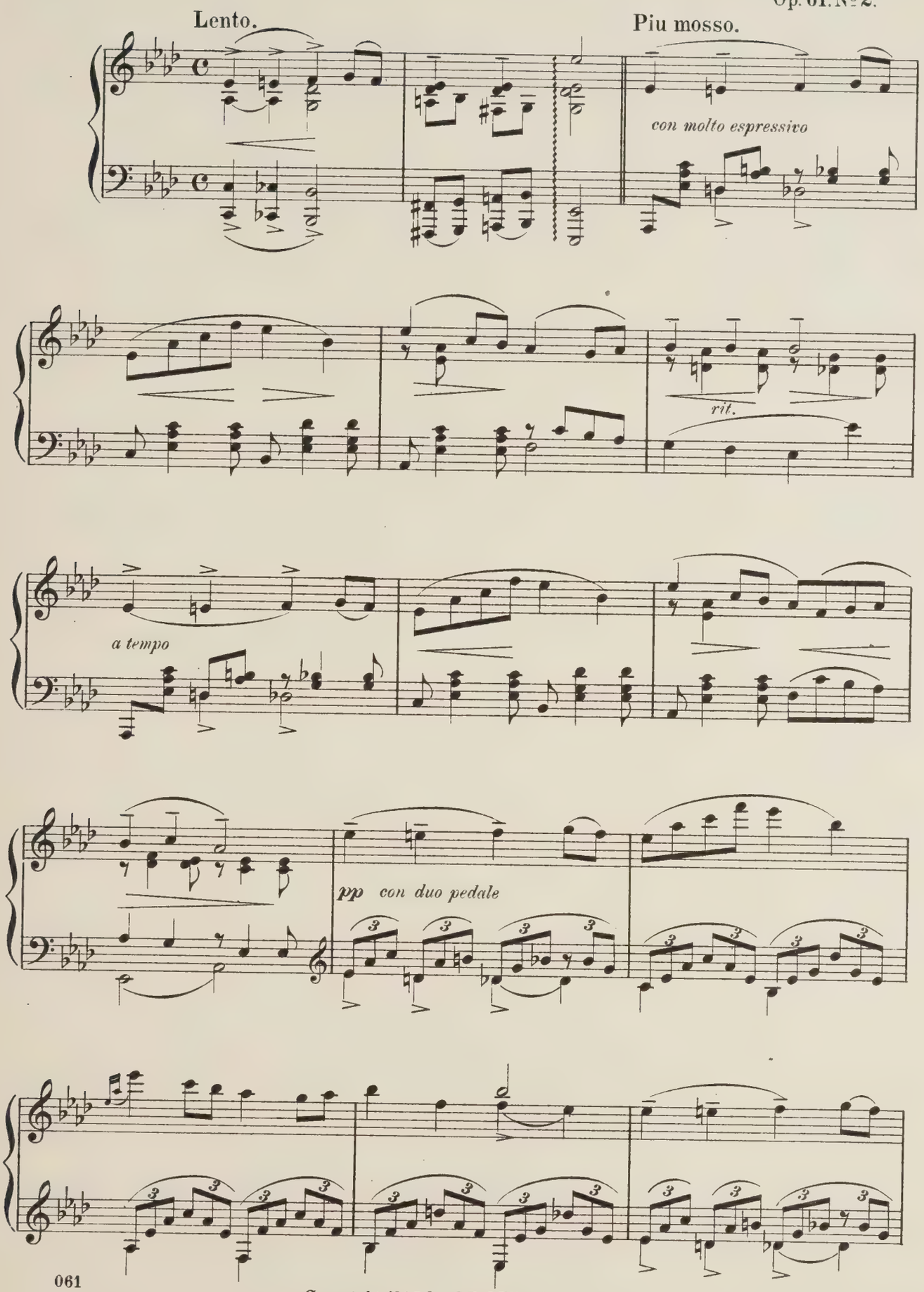

Romance
Scene d'Amour
Lento.
Wilhelm Smit
op 61.
con molto espressione
a tempo

To Mr. E. R. Kroeger.

Romance.

SCENE D'AMOUR.

WILSON G. SMITH,
Op. 61. No 2.



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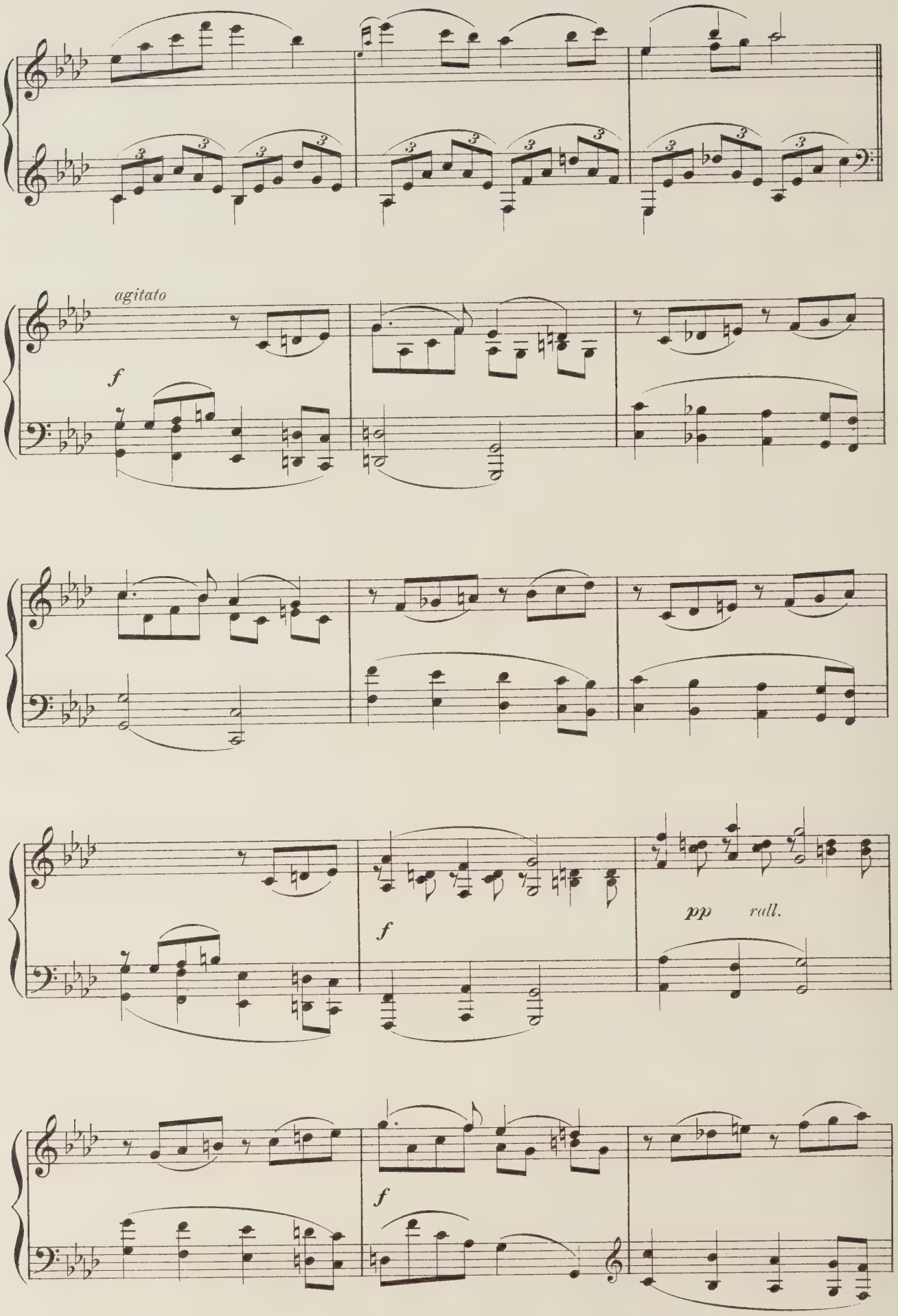
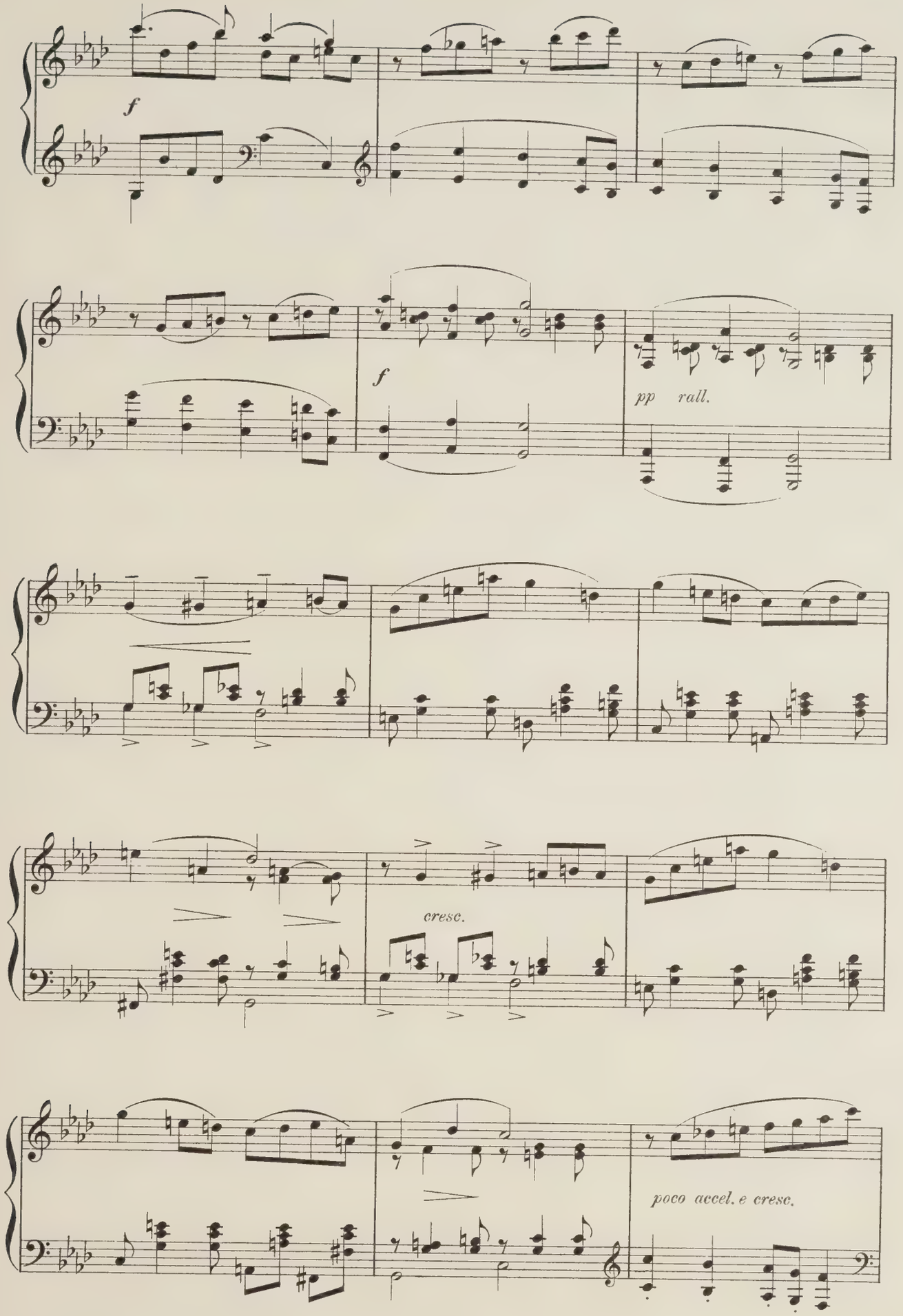
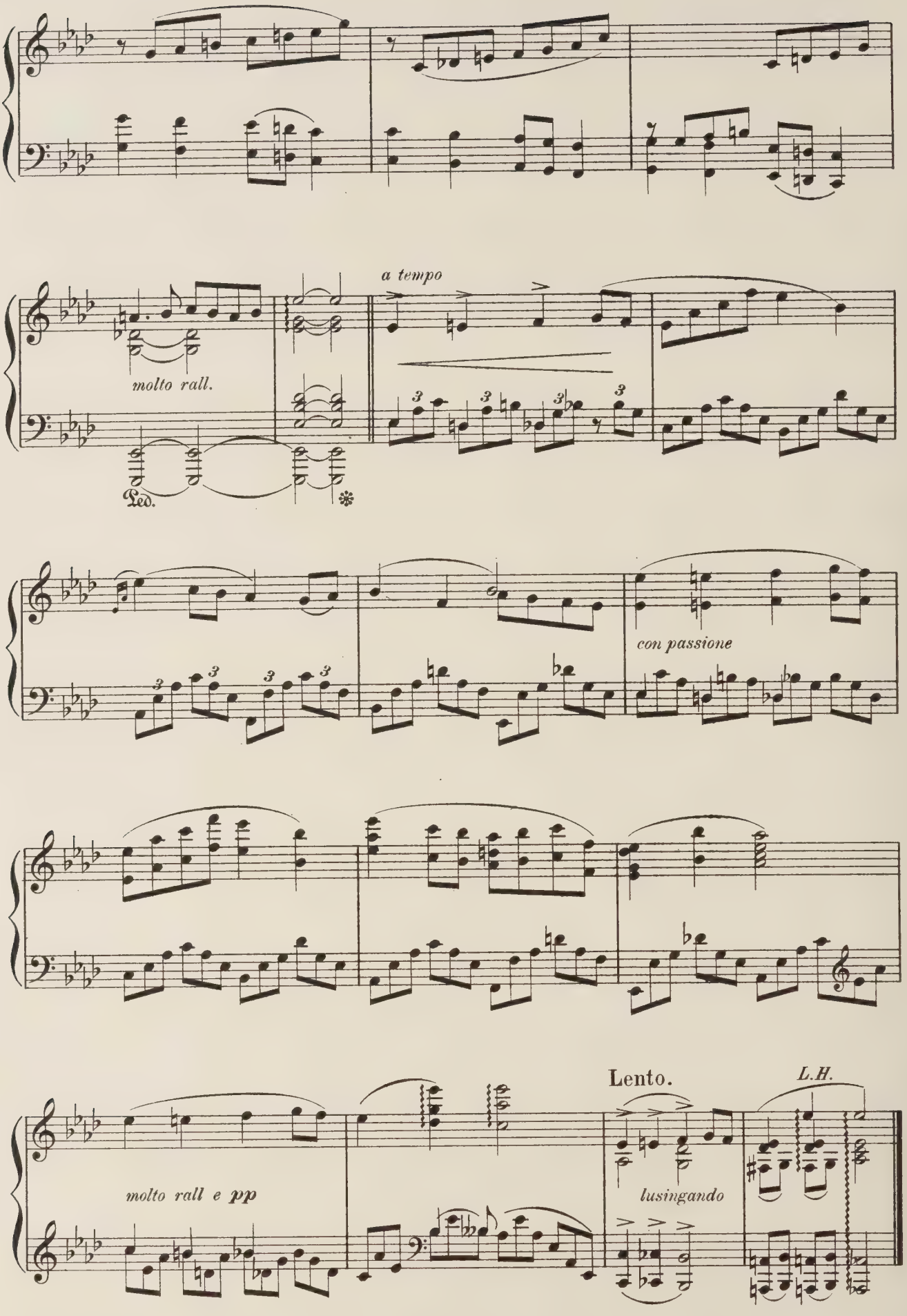

agitato
f
f
pp
rall.
f

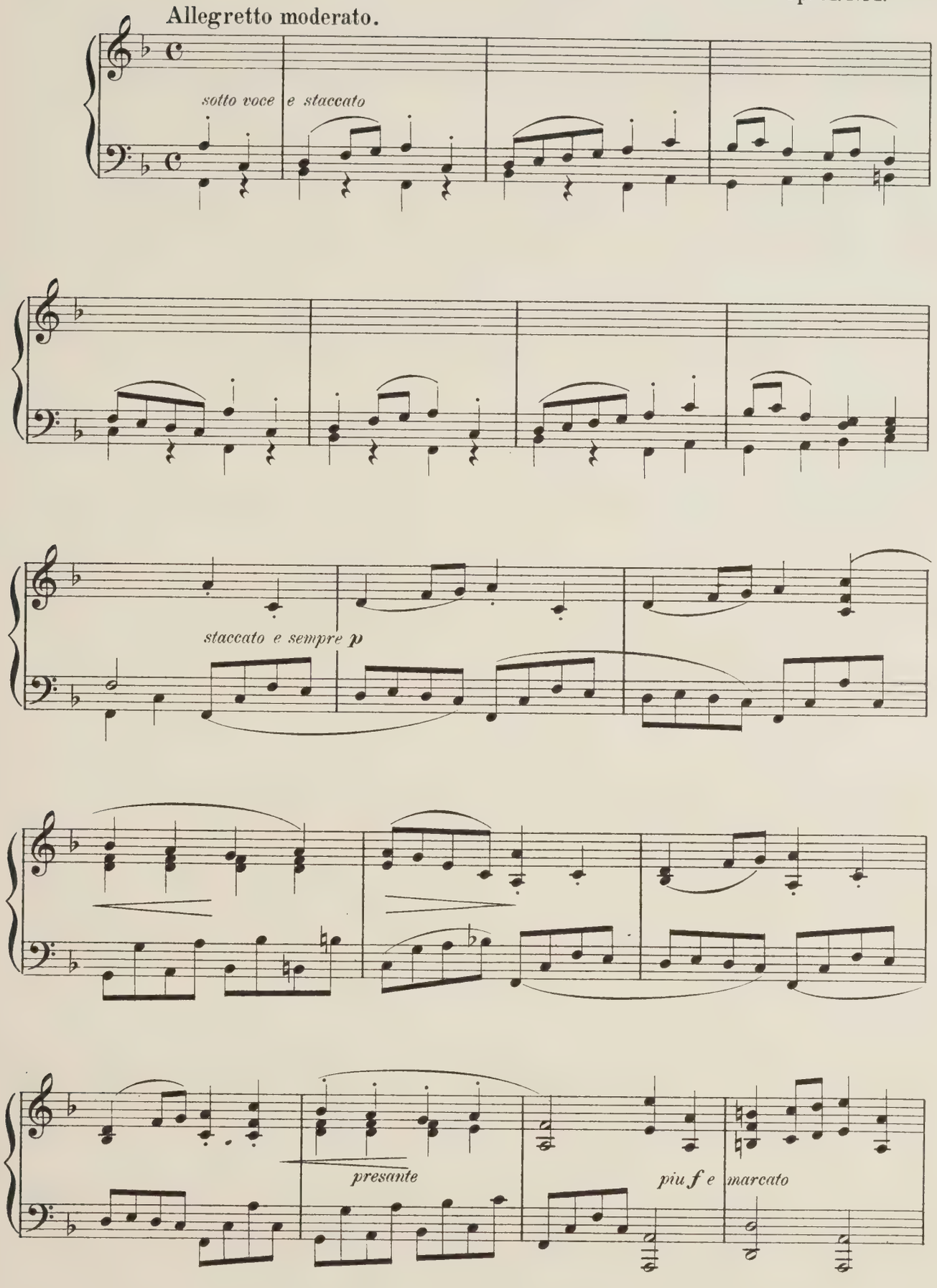

f
f
pp rall.
cresc.
poco accel. e cresc.


a tempo
molto rall.
Ped.
con passione
Lento.
L.H.
molto rall e pp
lusingando

To Mr. Arthur Foote.

Alla Gavotte.

WILSON G. SMITH,
Op. 61. No. 1.



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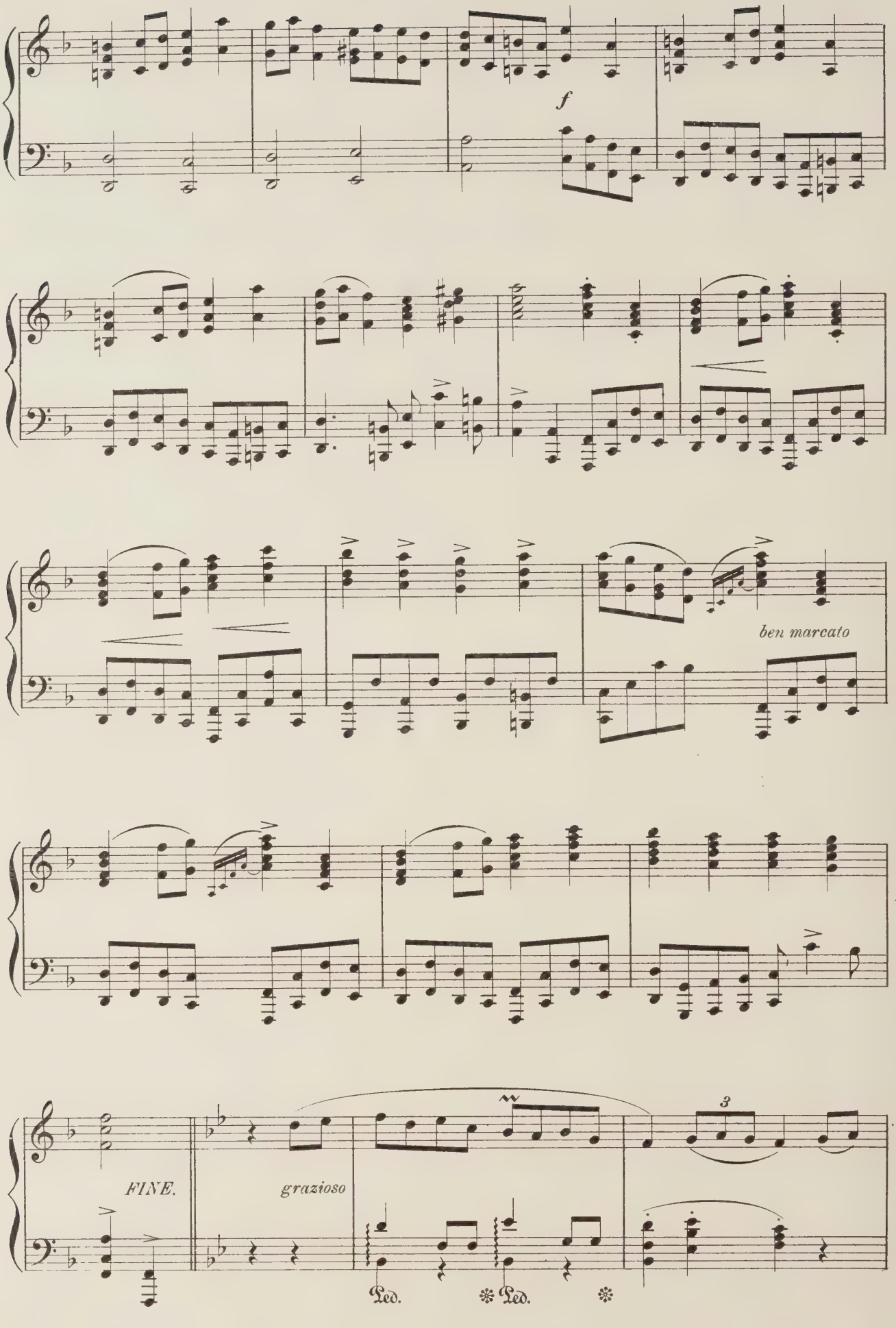
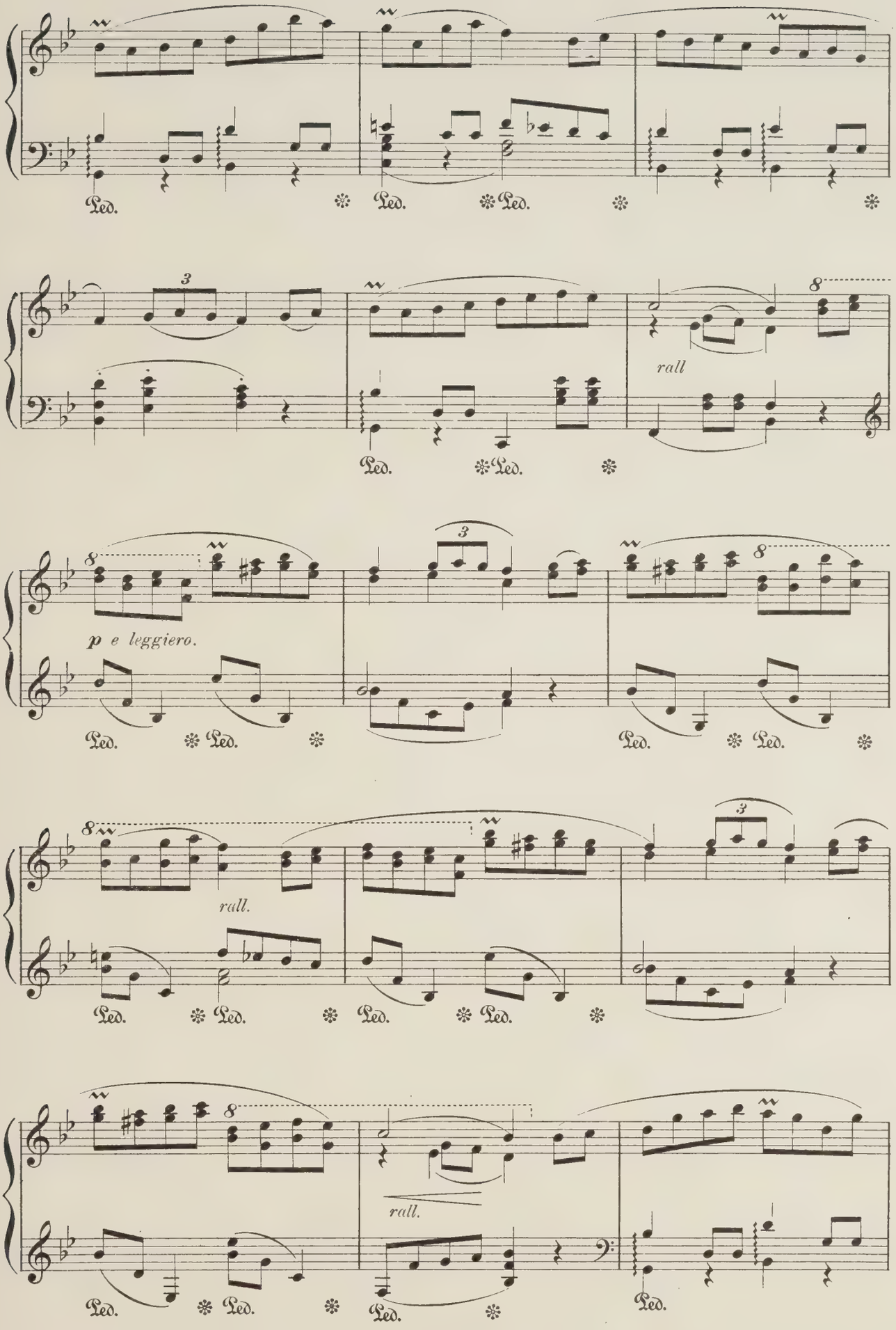
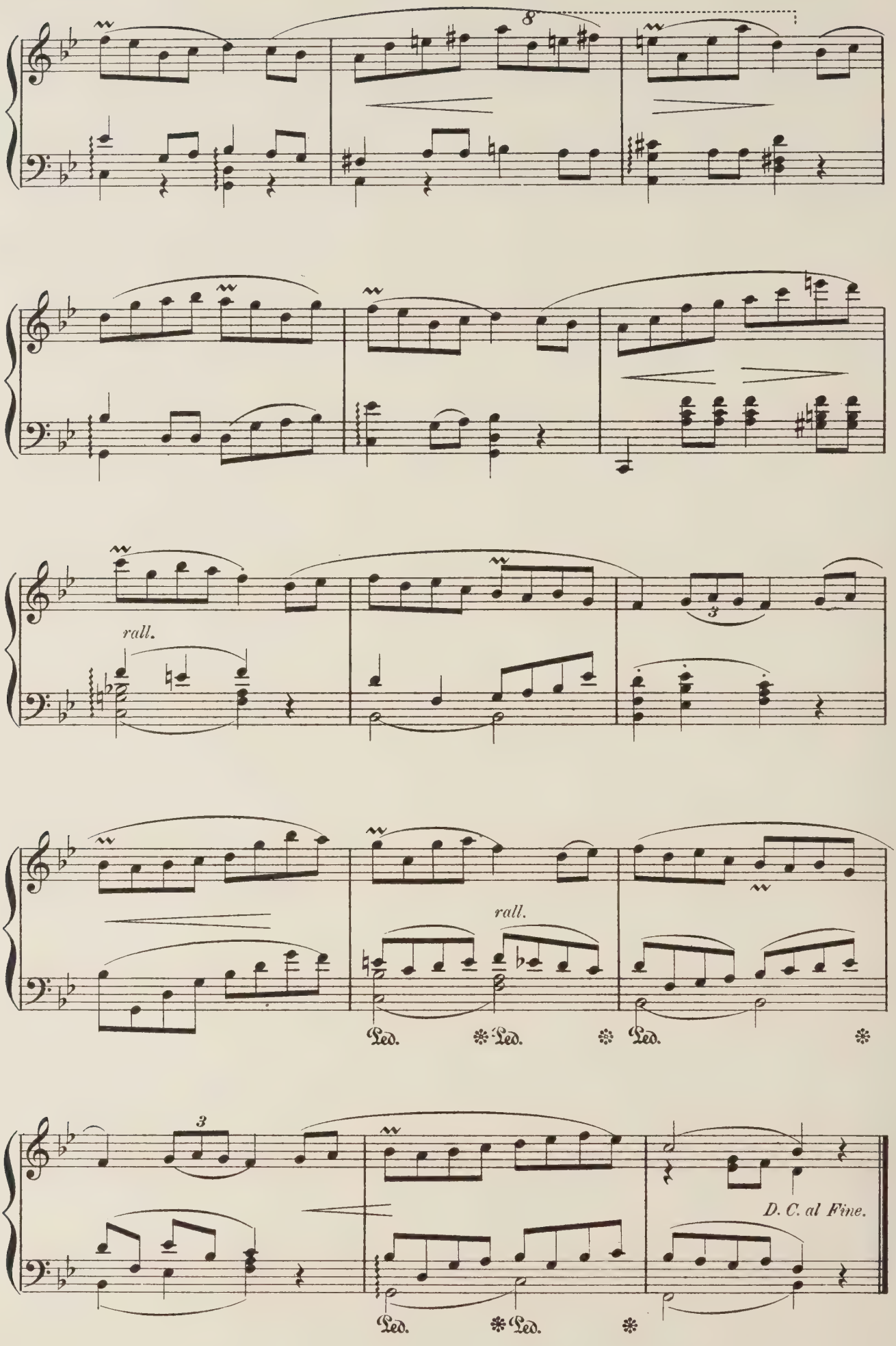

f
ben marcato
FINE.
grazioso
3
Ped.
Ped.


Ped.
rall
p e leggiero.
rall.
rall.


8
rall.
3
rall.
Ped. Ped. Ped.
3
D. C. al Fine.
Ped. Ped.

Mousquetaires.

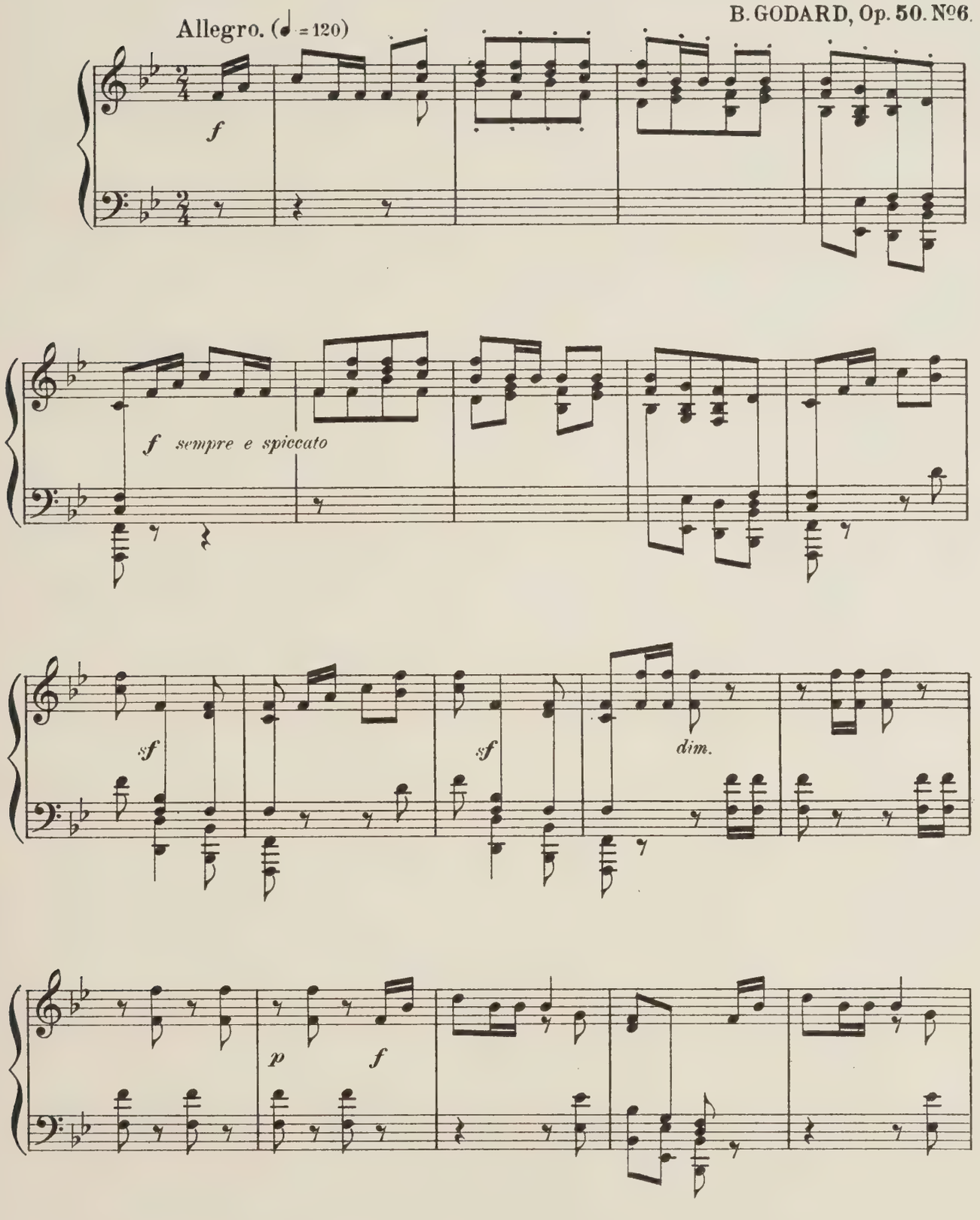
The royal musketeers
File by in uniform;
So suddenly they come,
The town is set by the ears.

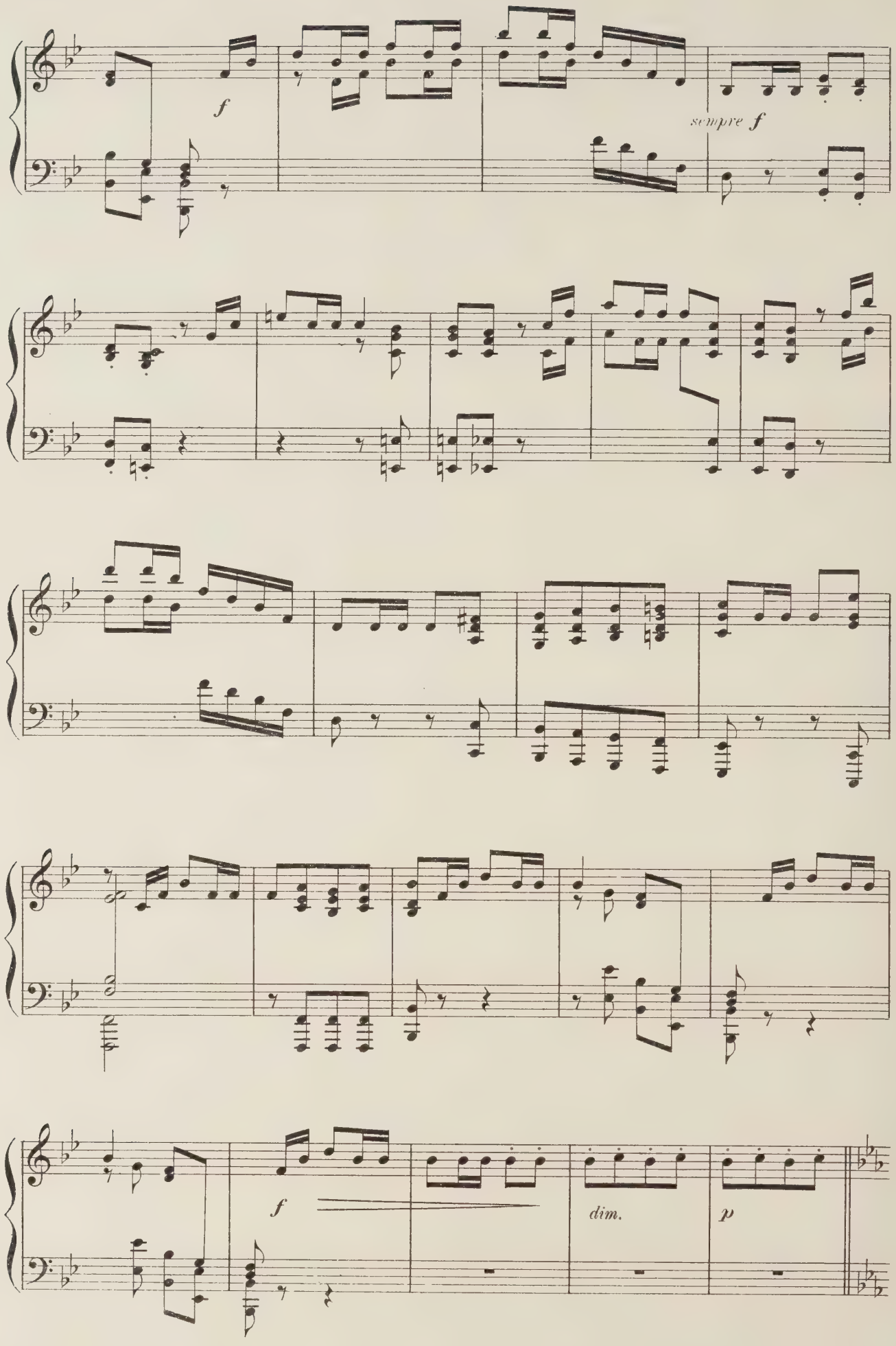
By fours the maidens fast
Come tumbling down the stairs,
To see the Cavaliers
And here the trumpet's blast.

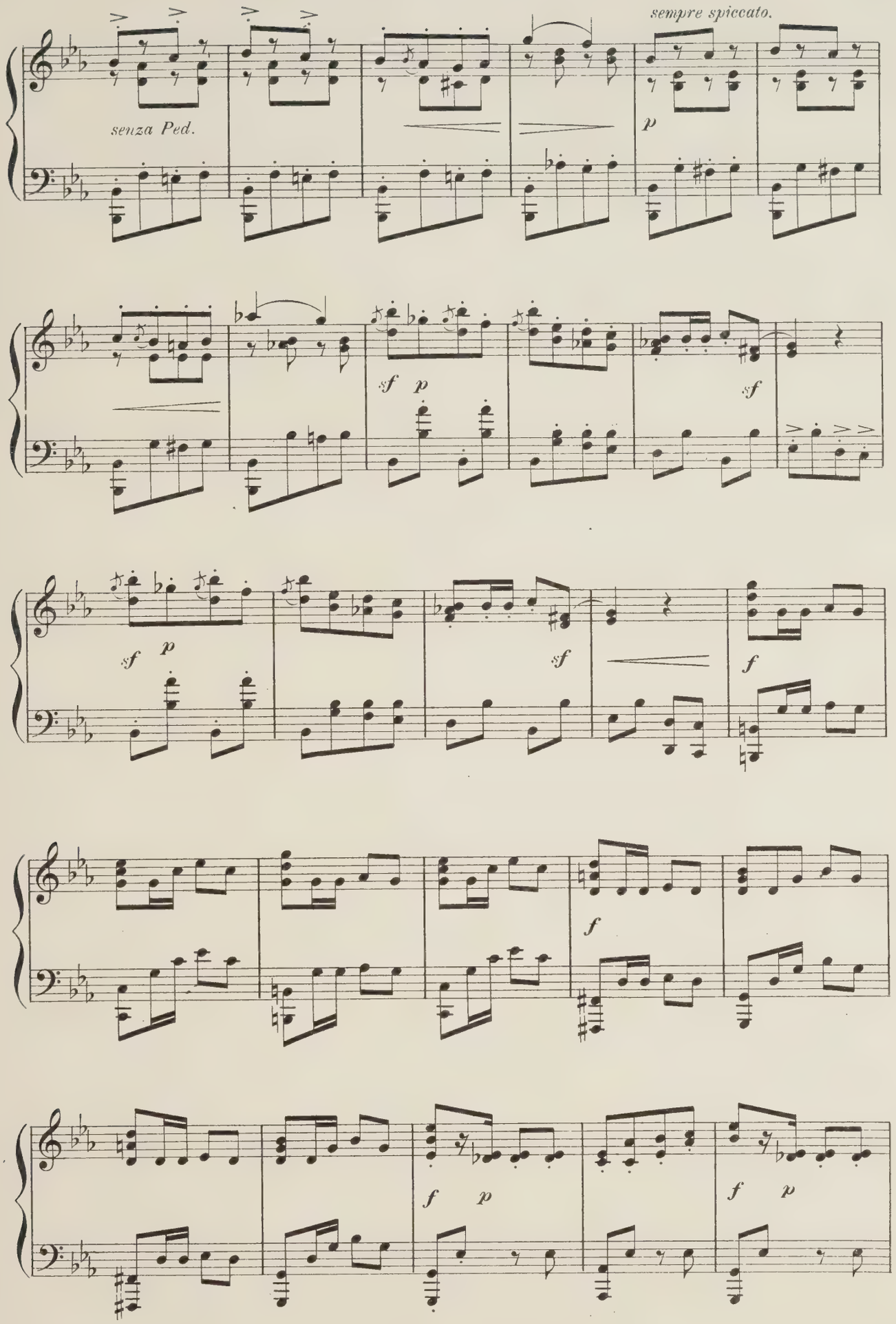
Behold the fair Suzon
And dark-eyed Marie-Anne;
Next comes the gentle Jeanne,
Then Marthe and Toinon.

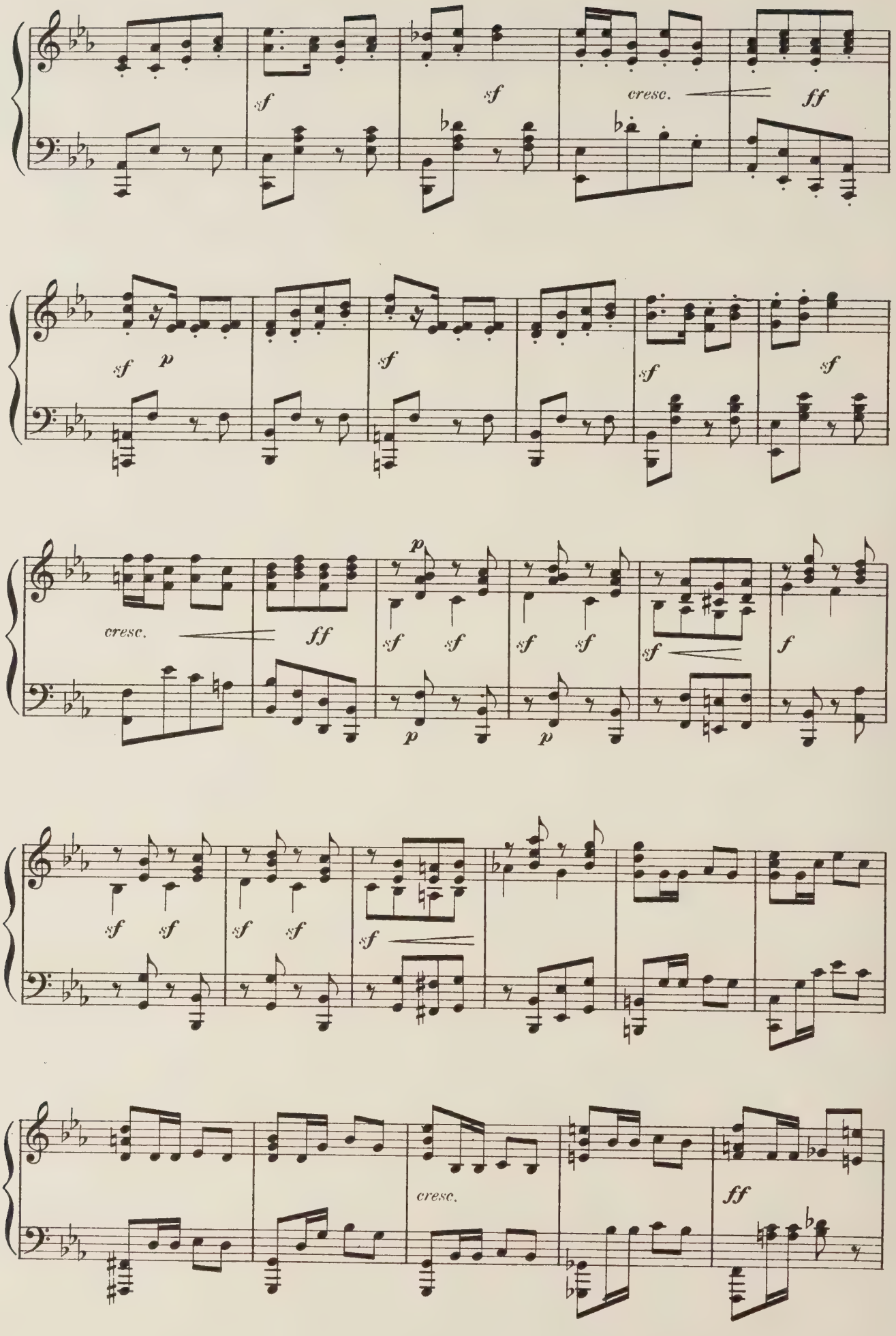
At them each musketeer
Cast sheep's-eyes as he passes—
Beware! my little lasses,
Their naughty glances fear.

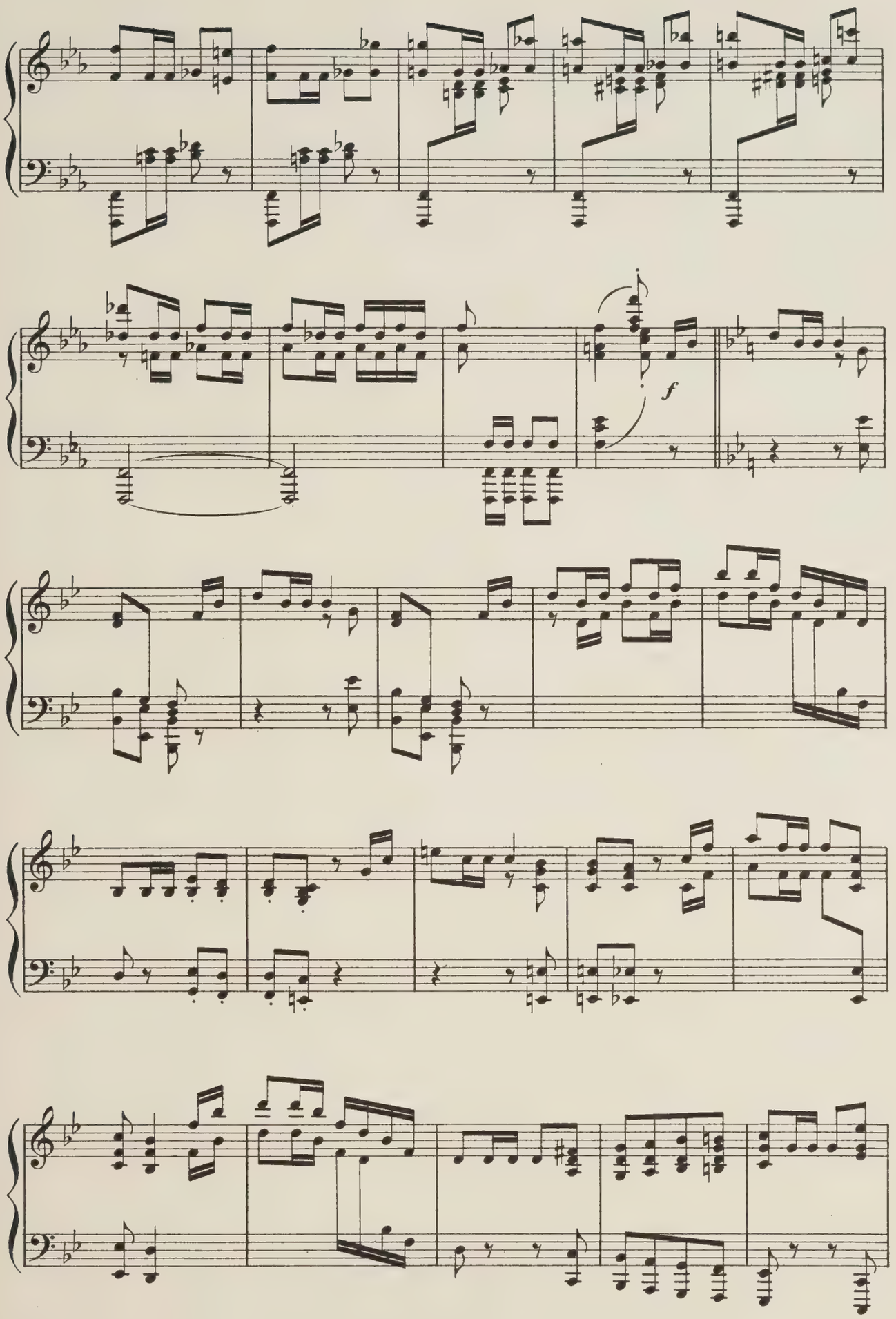
B. GODARD, Op. 50. №6.

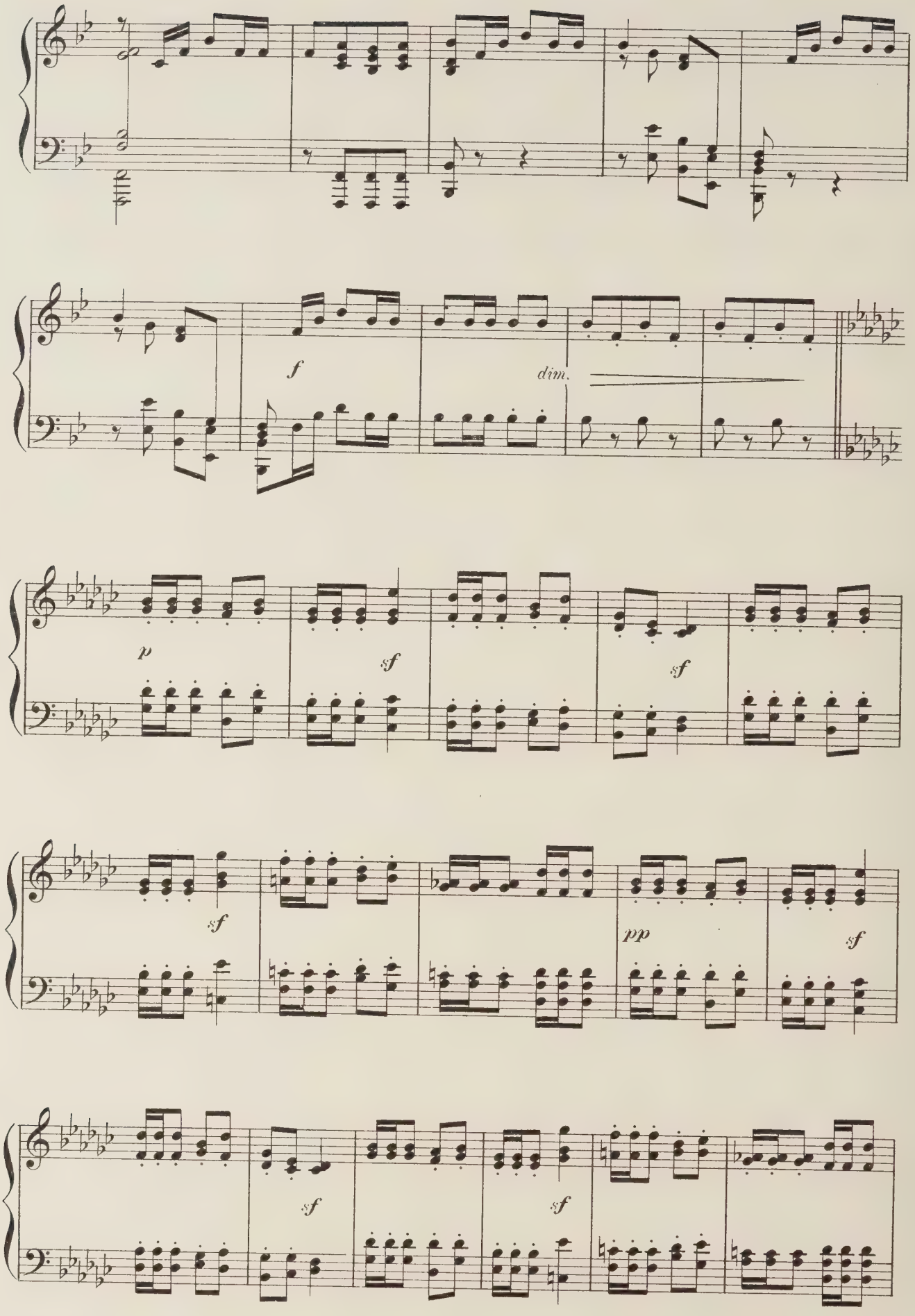


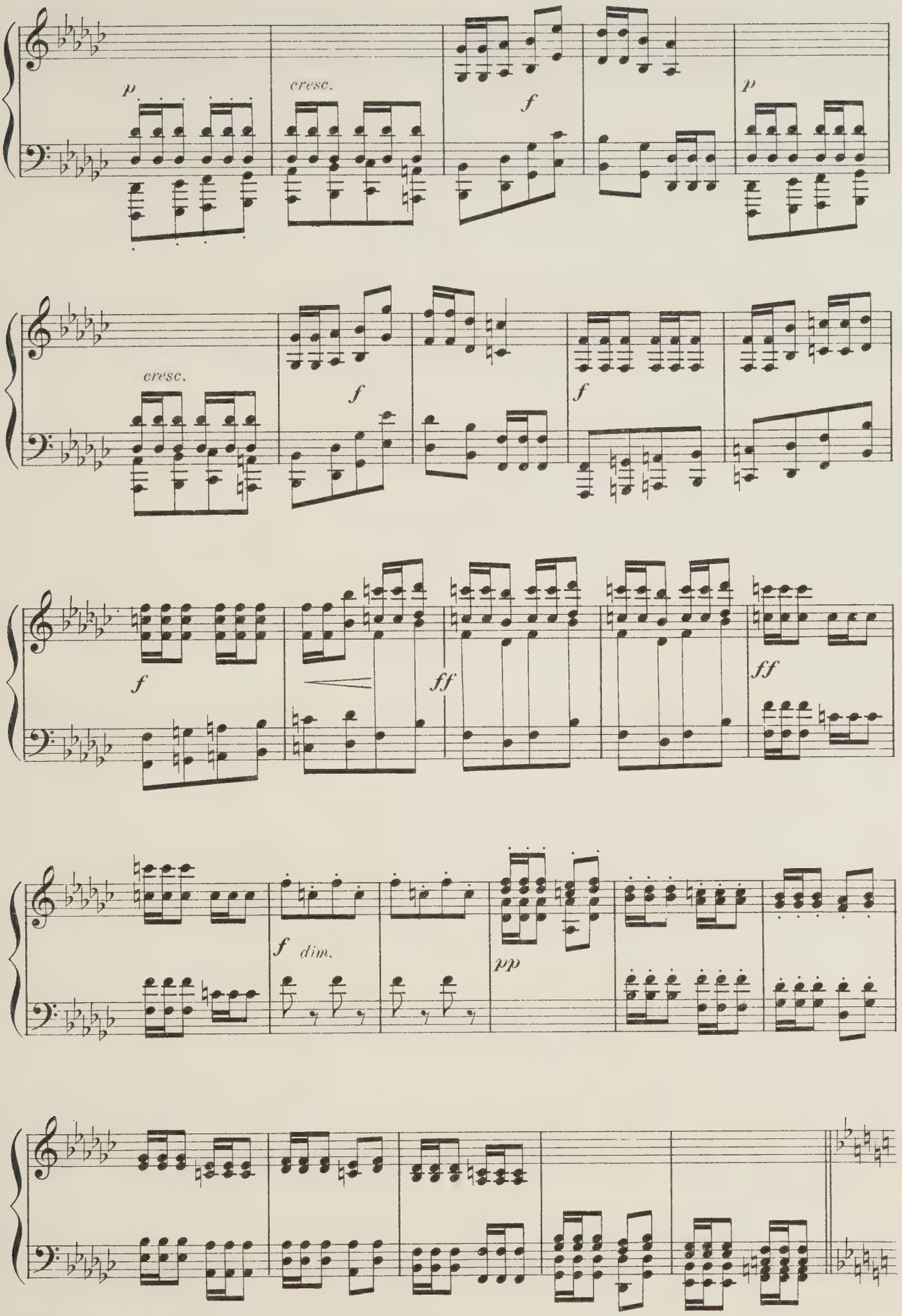

f
sempre f
f
dim.
p

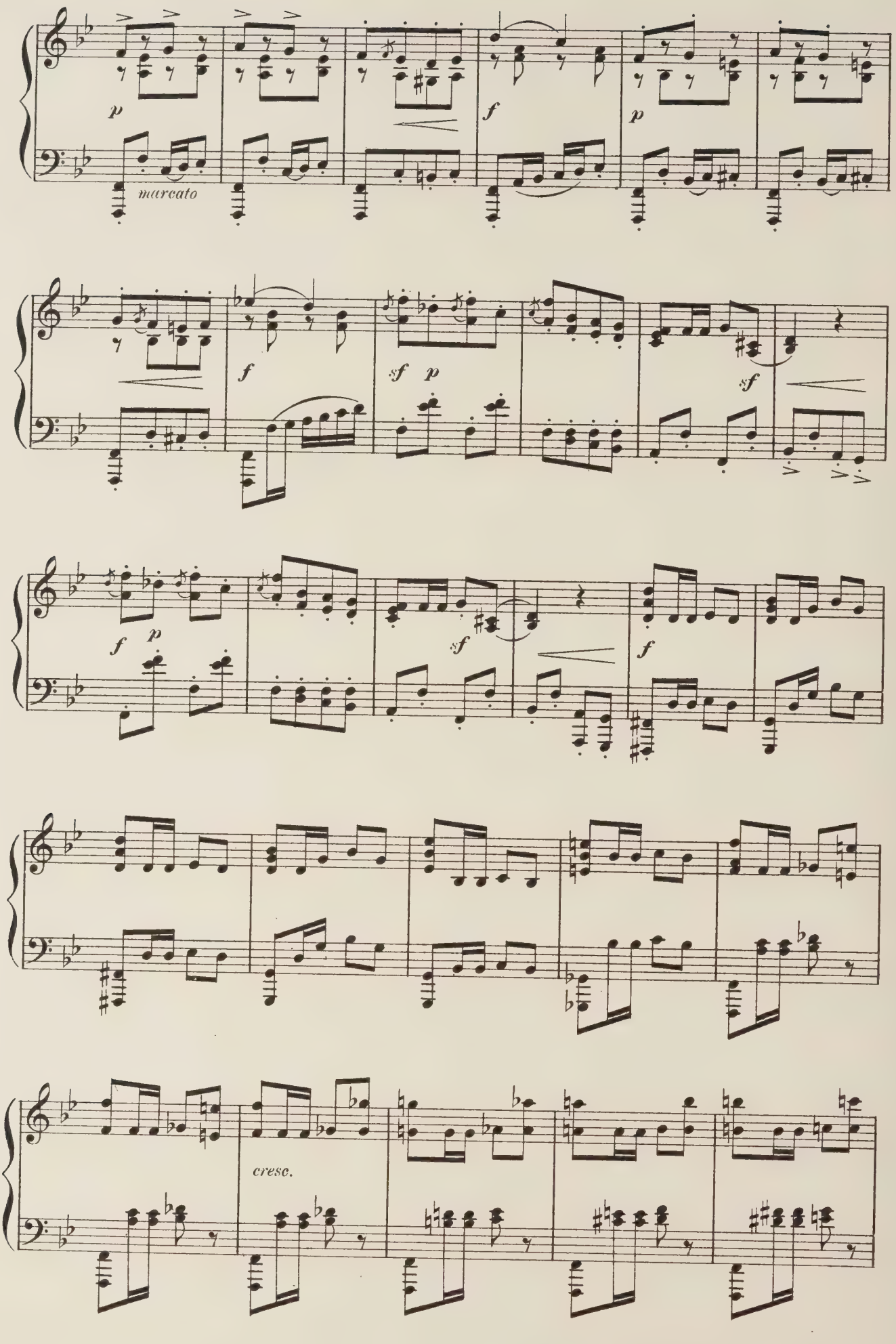

sempre spiccato.
senza Ped.
p
sf
p
sf
sf
p
sf
f
f
f
p
f
p

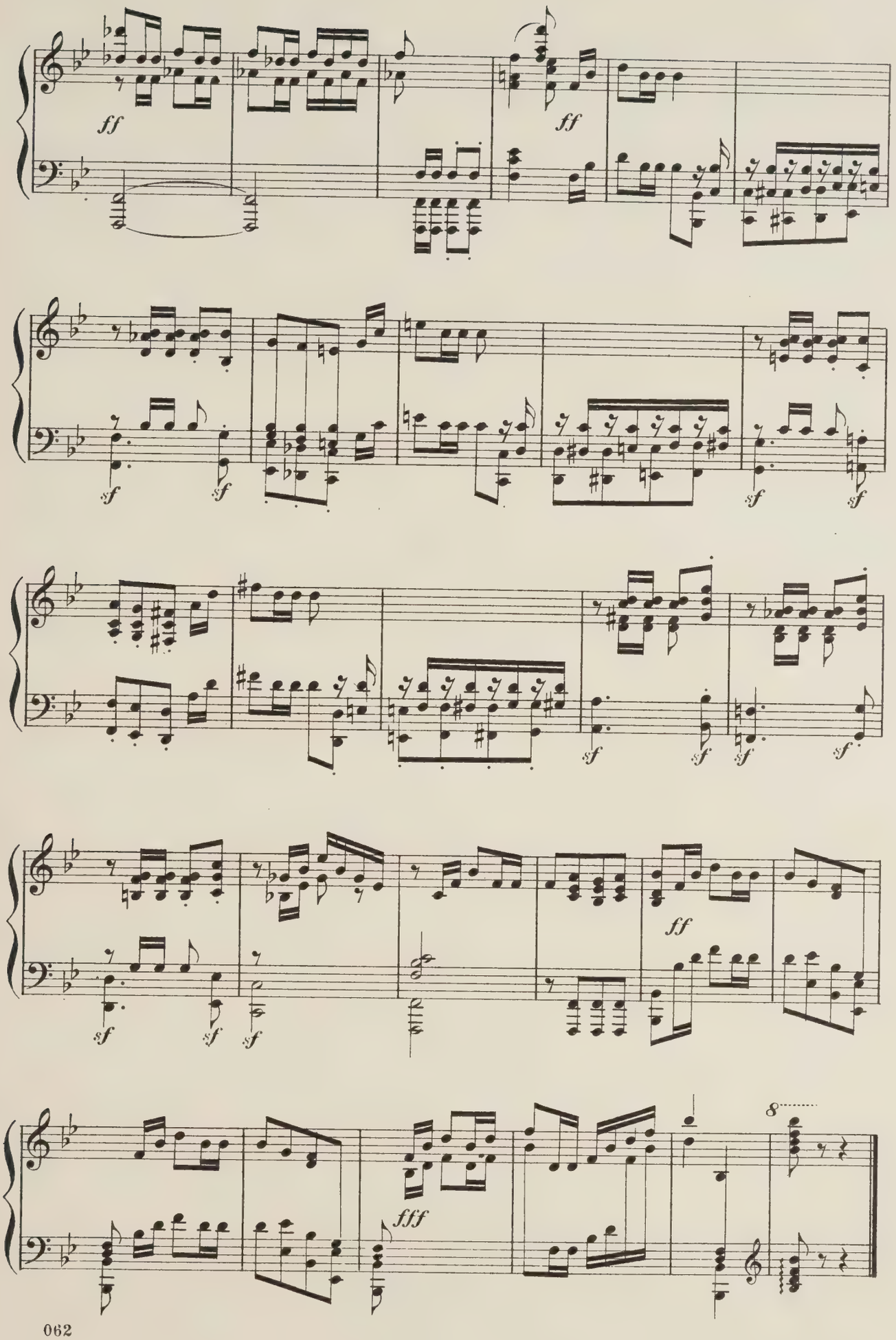

sf
sf
cresc.
ff
sf p
sf
sf
sf
cresc.
ff
p
sf sf
sf sf
sf
f
p
p
sf sf
sf sf
sf
cresc.
ff


f


f
dim.
p
sf
sf
sf
pp
sf
sf
sf

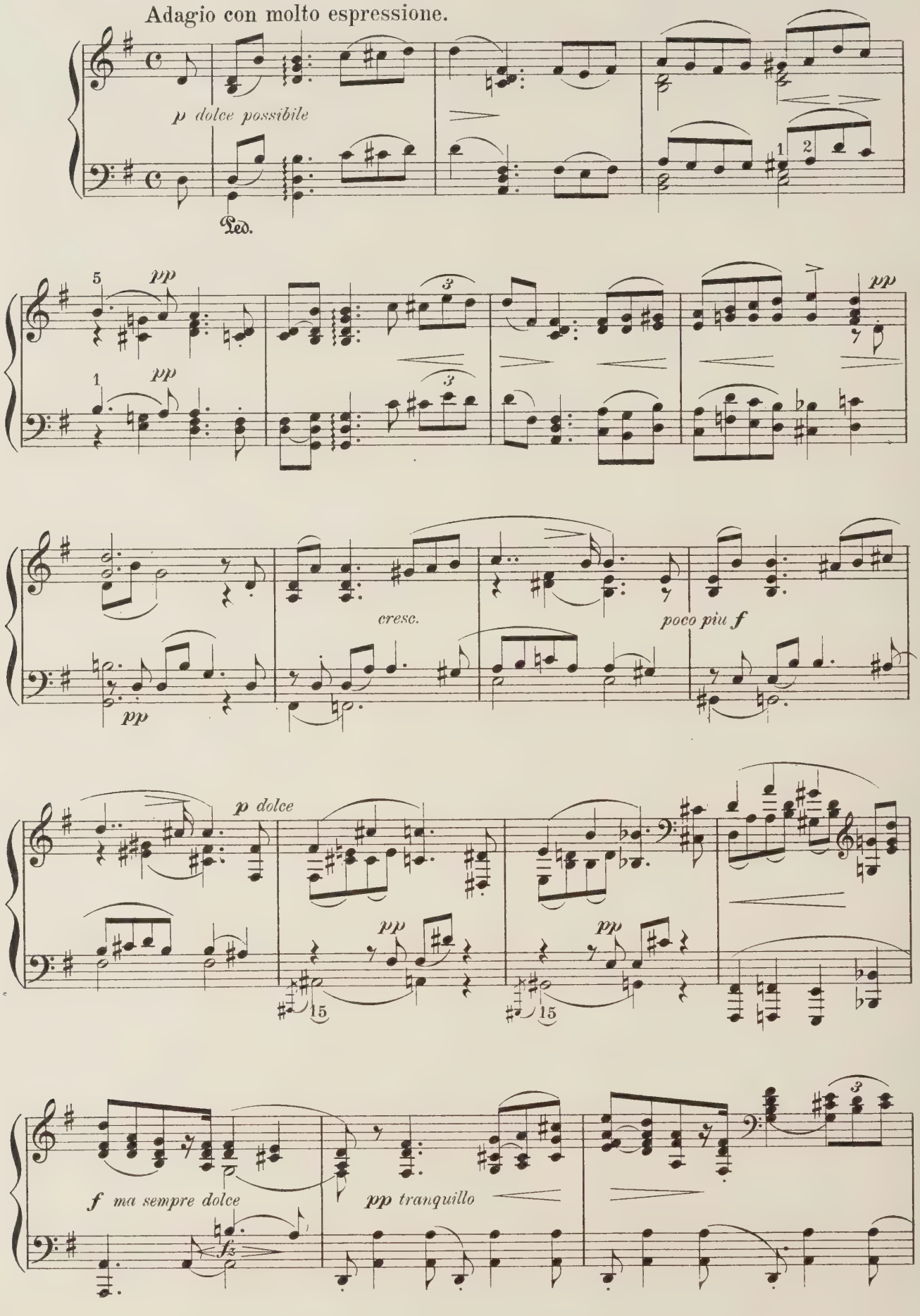

p
cresc.
f
p
cresc.
f
f
f
f
ff
ff
f dim.
pp

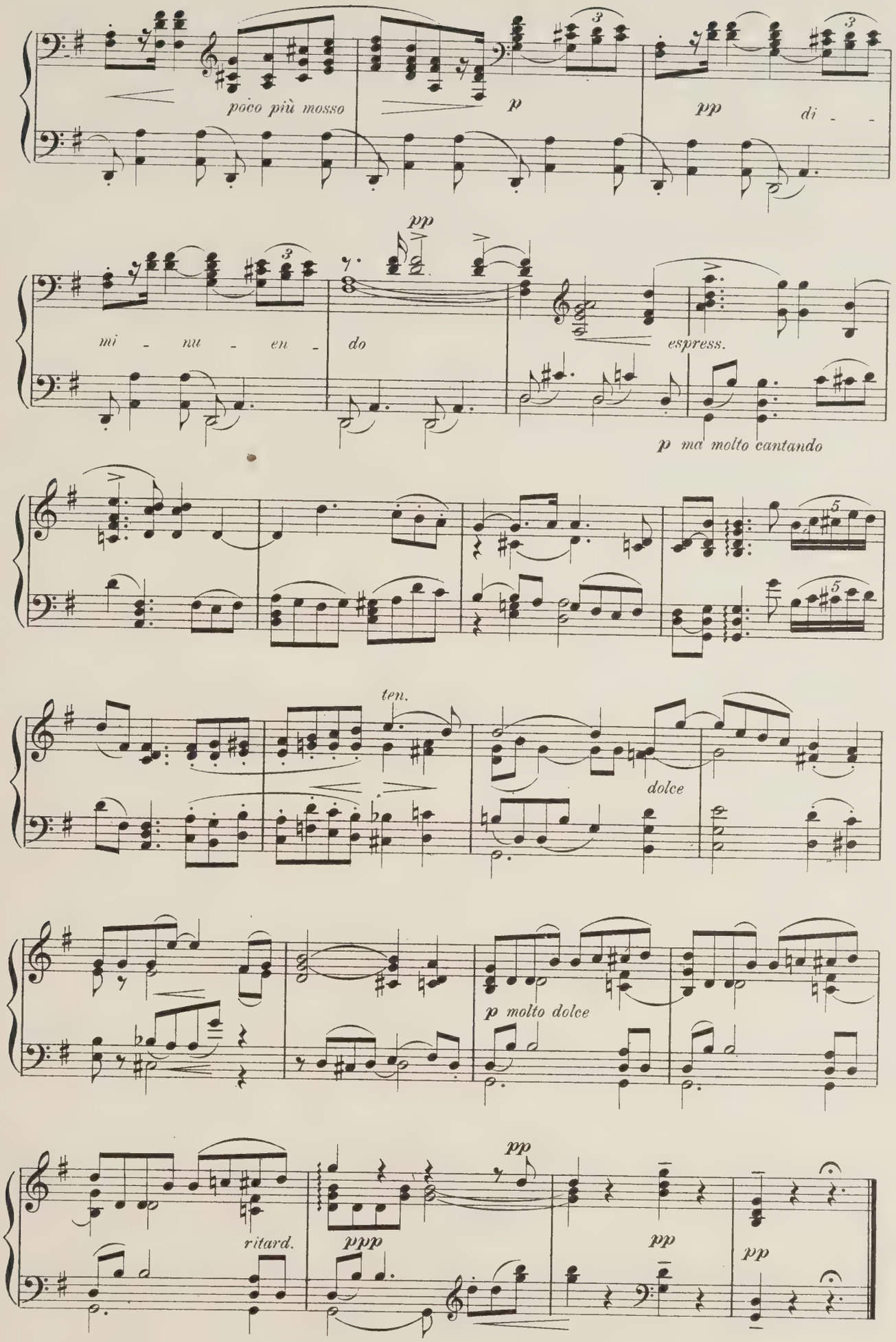

p
marcato
f
p
f
sf p
sf
f p
sf
f
cresc.


ff
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff
fff
8

Evening Song.

ISIDOR SEISS, Op. 9. №1.




poco più mosso
p
pp
di - -
pp
mi - nu - en - do
espress.
p ma molto cantando
ten.
dolce
p molto dolce
ritard.
ppp
pp
pp

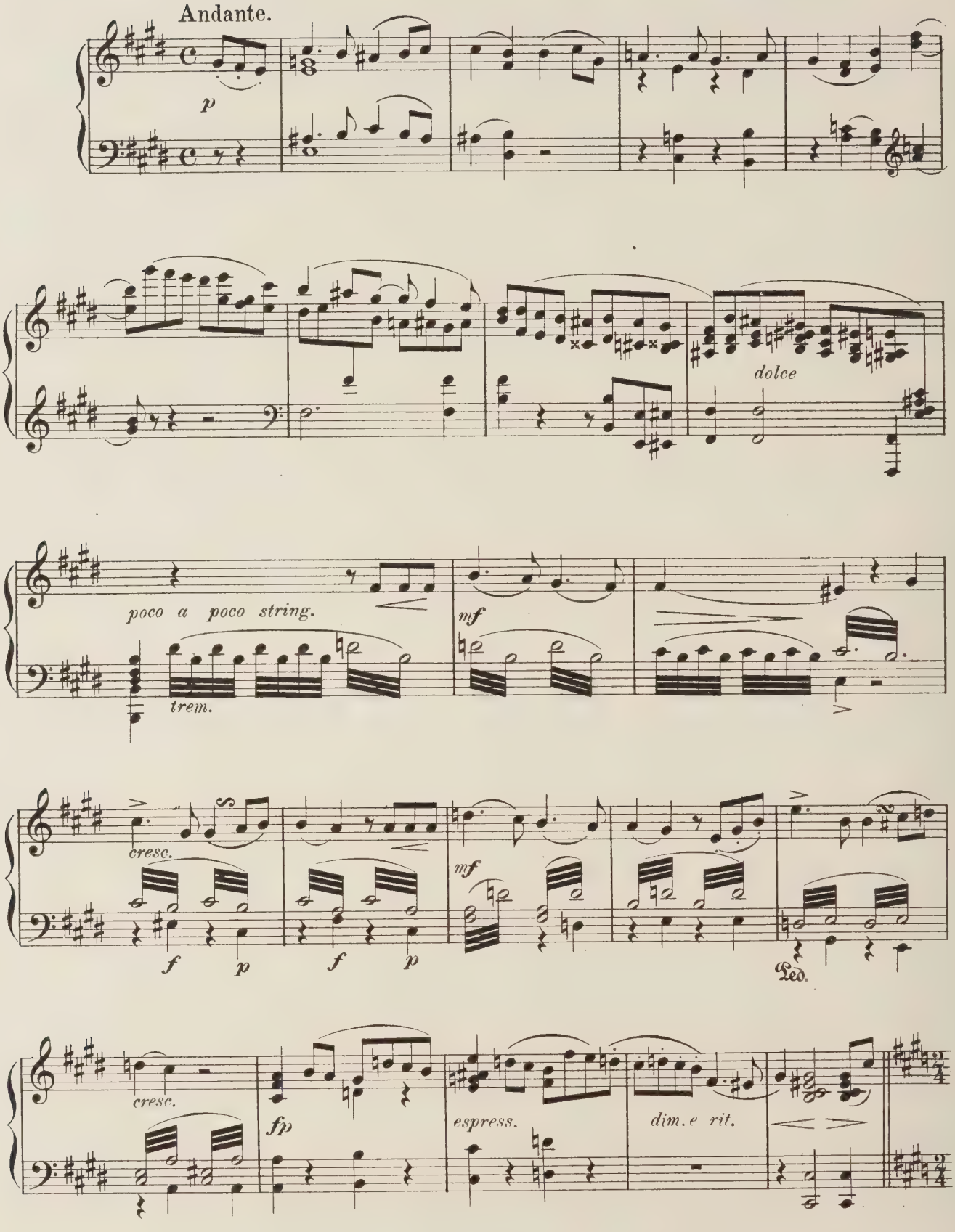
Paradise and the Peri.

CANTATA.

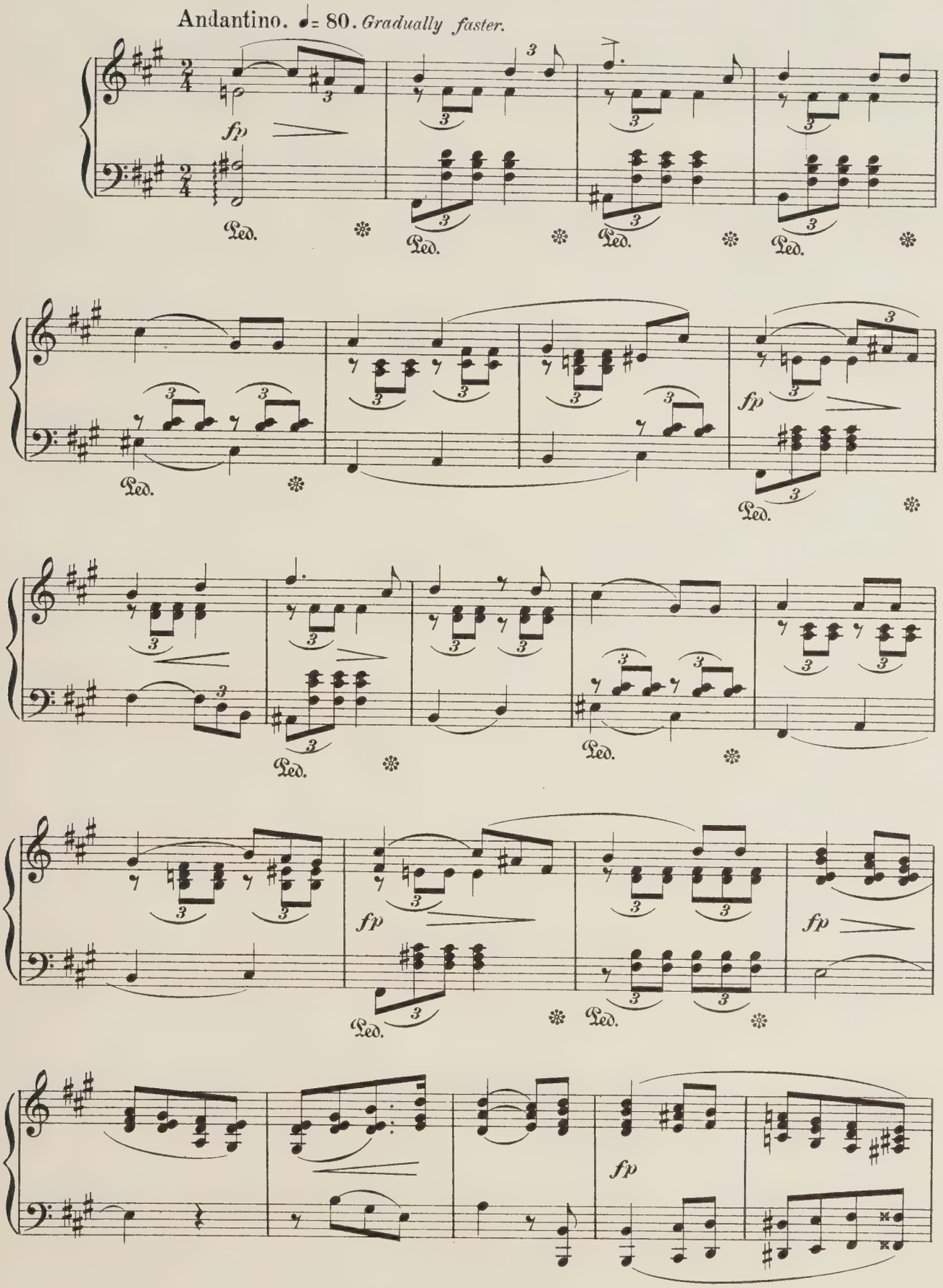
Words by Thomas Moore

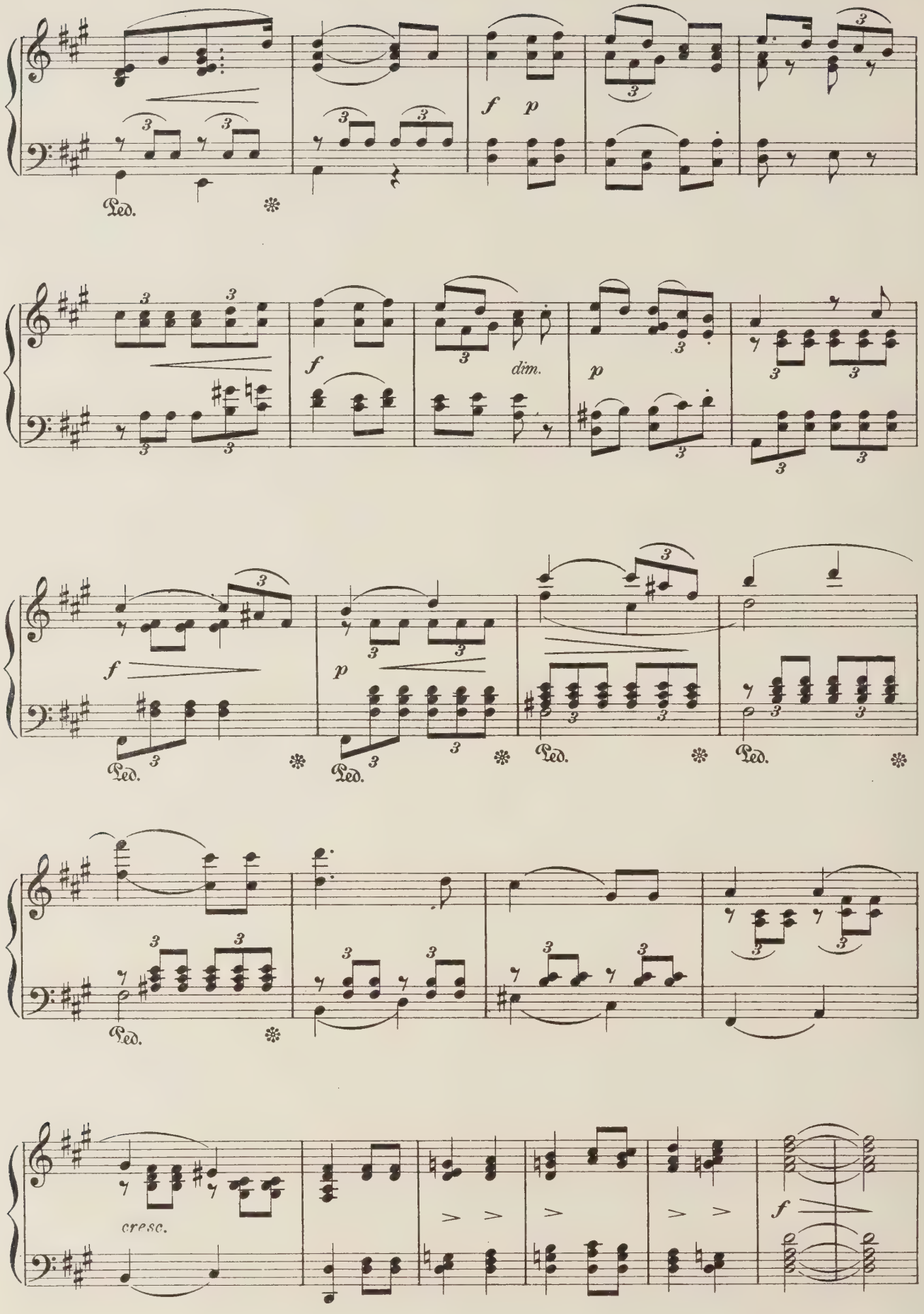
"One morn a Peri at the gate of Eden"

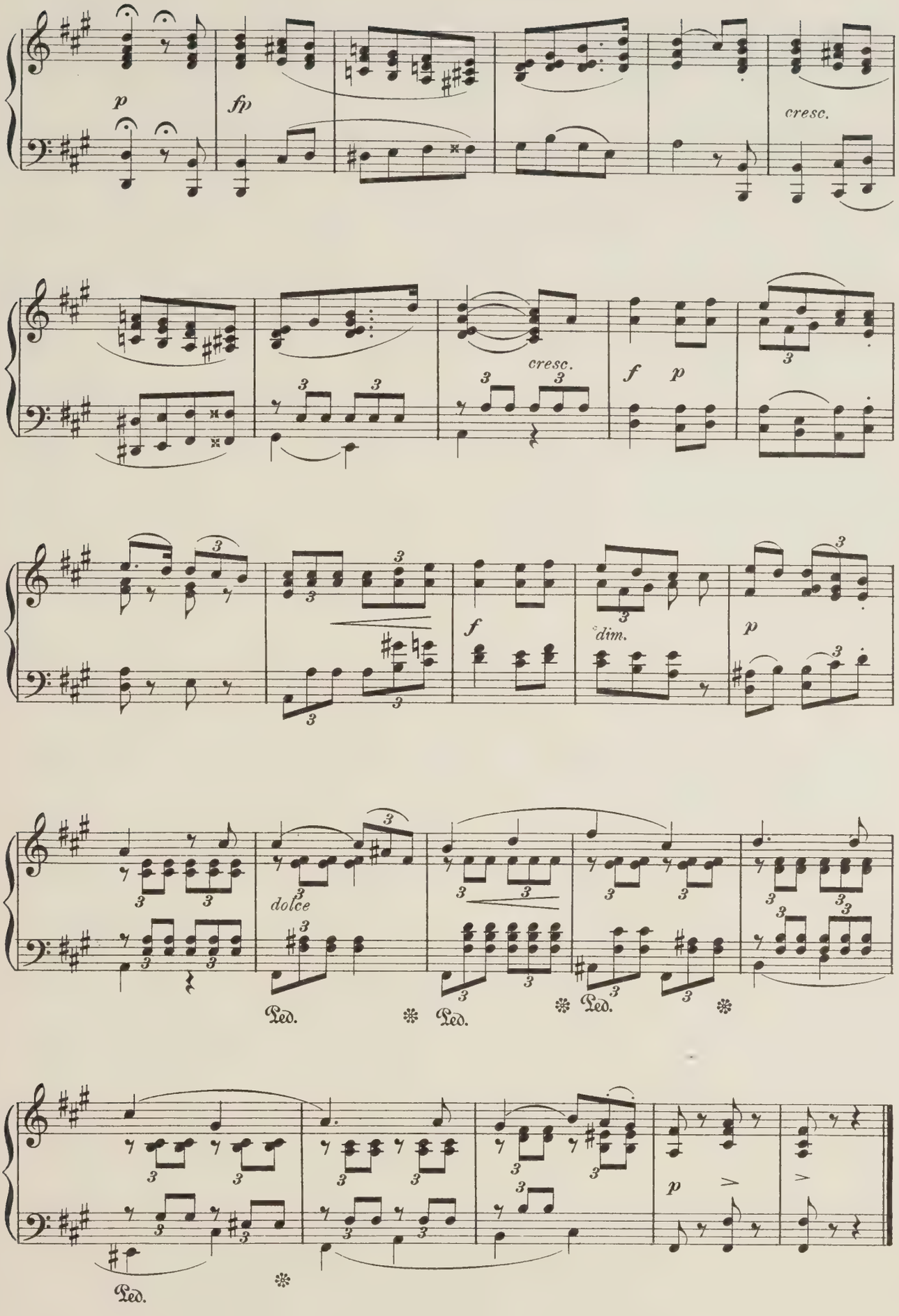
R. SCHUMANN, Op. 50.



"How happy are the holy spirits"

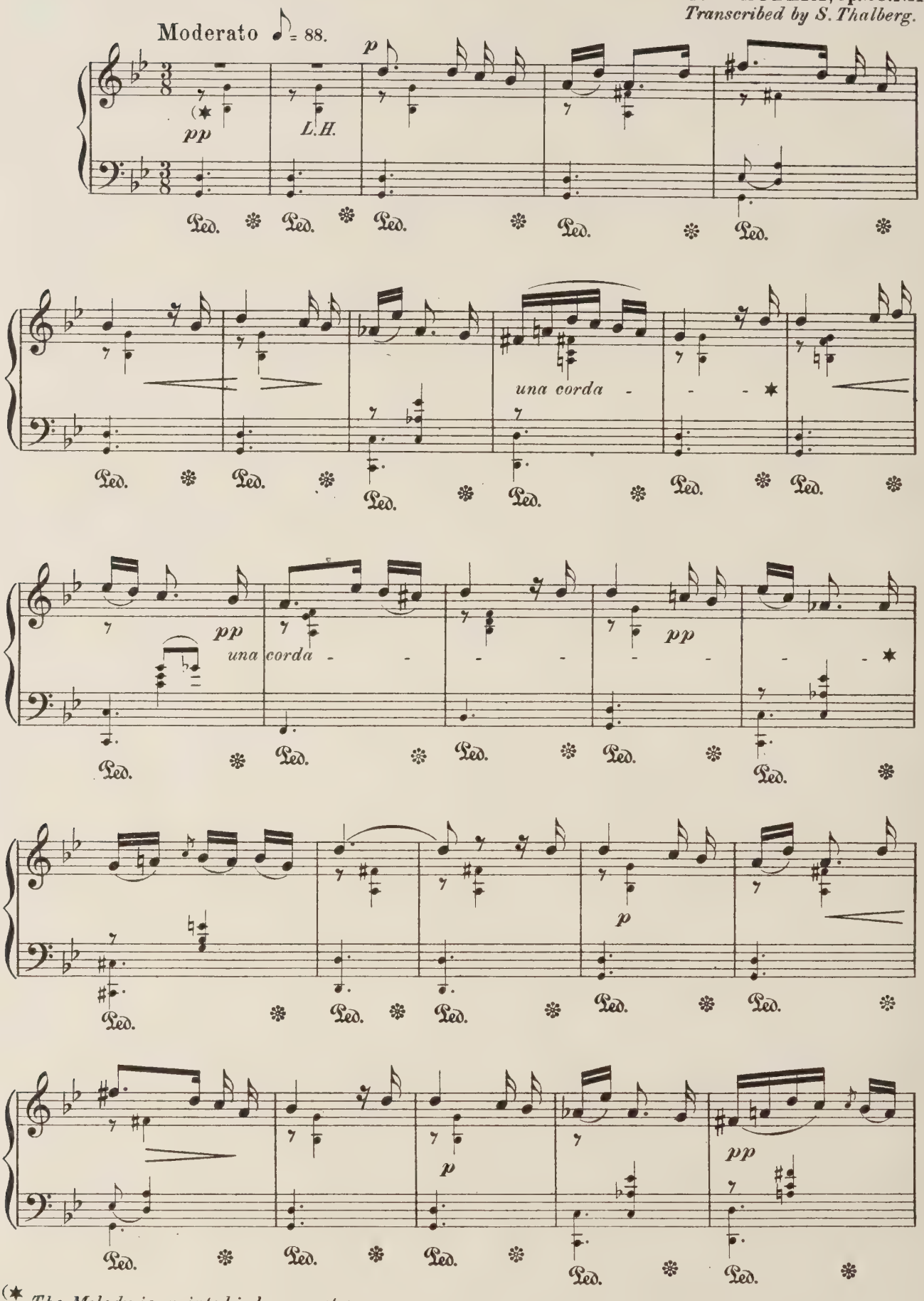



f
p
Ped.
f
dim.
p
f
p
Ped.
Ped.
Ped.
Ped.
cresc.
f

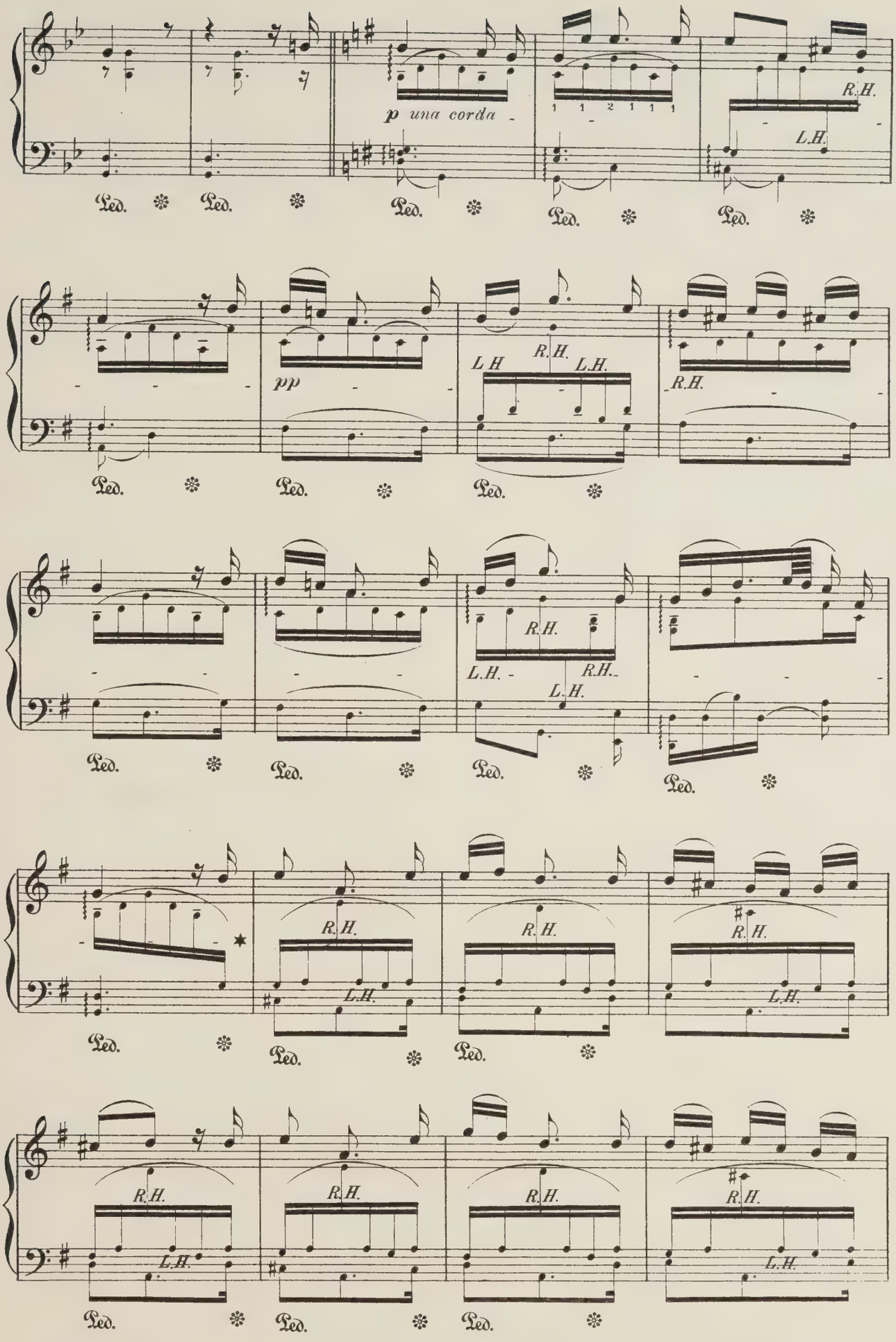

p
fp
cresc.
cresc.
f
p
f
dim.
p
dolce
Ped.
Ped.
Ped.
p
Ped.

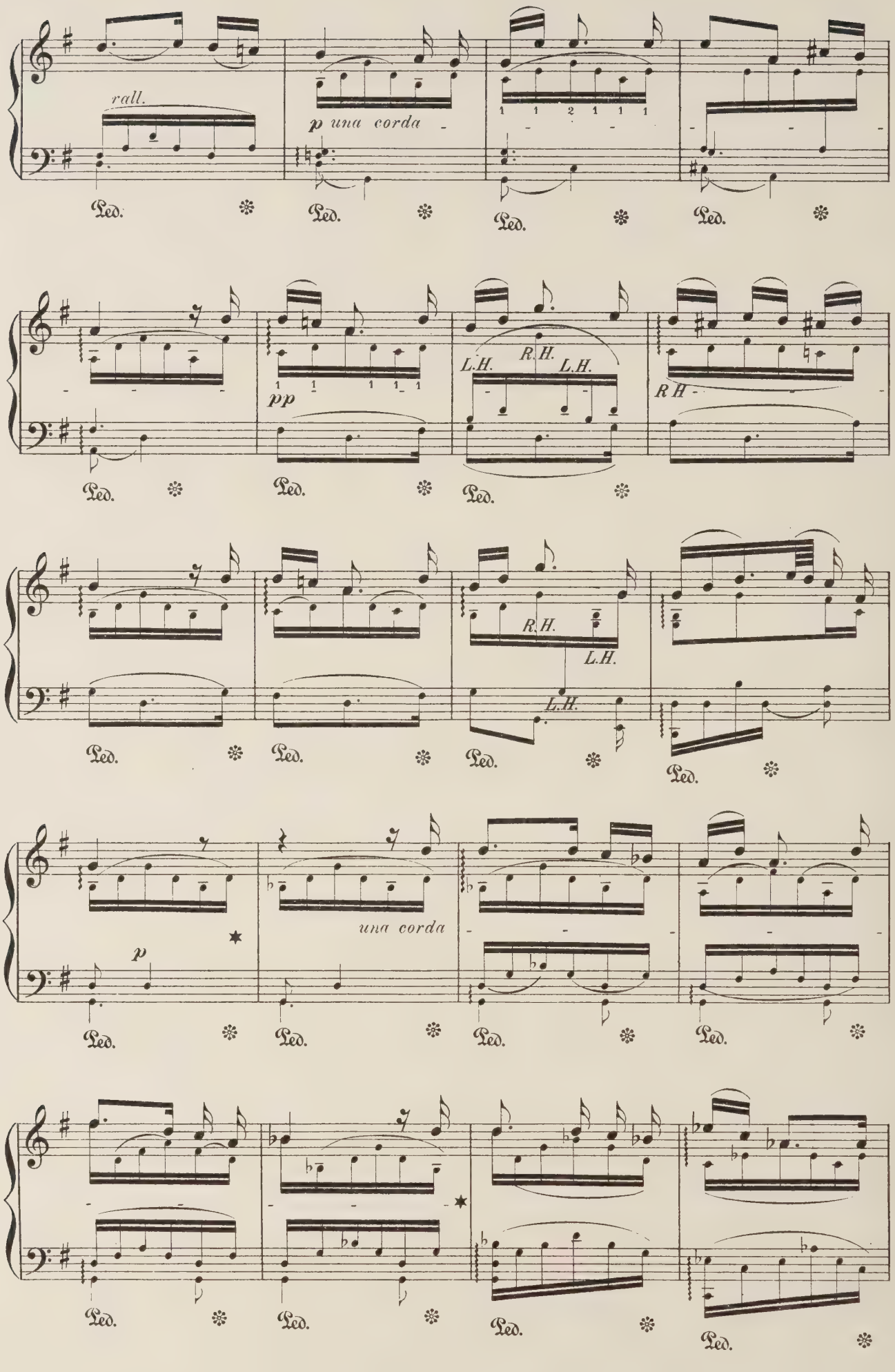
The Miller and the Stream.

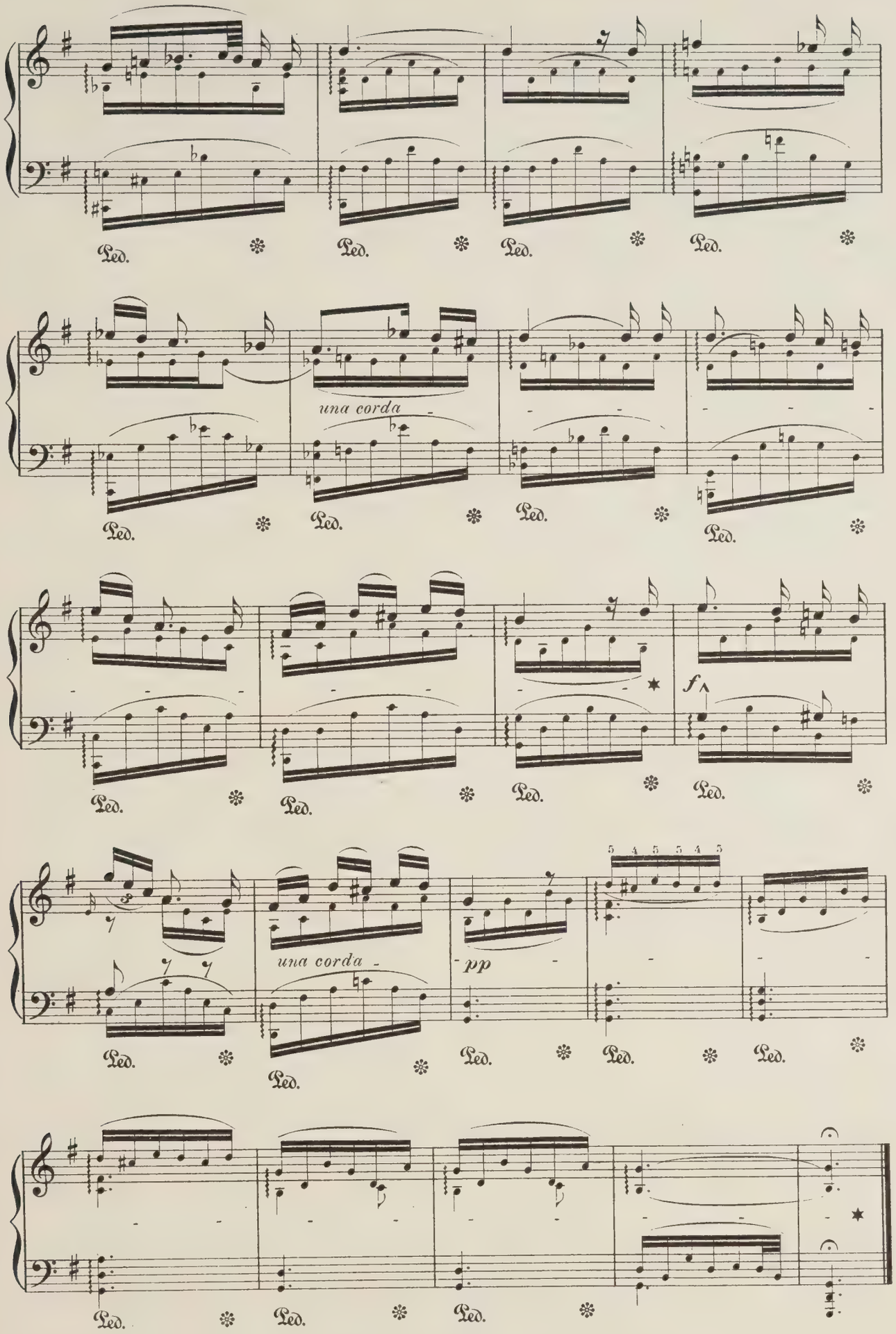
F. SCHUBERT, Op. 25. №19.
Transcribed by S. Thalberg.



(★ *The Melody is printed in larger notes.*

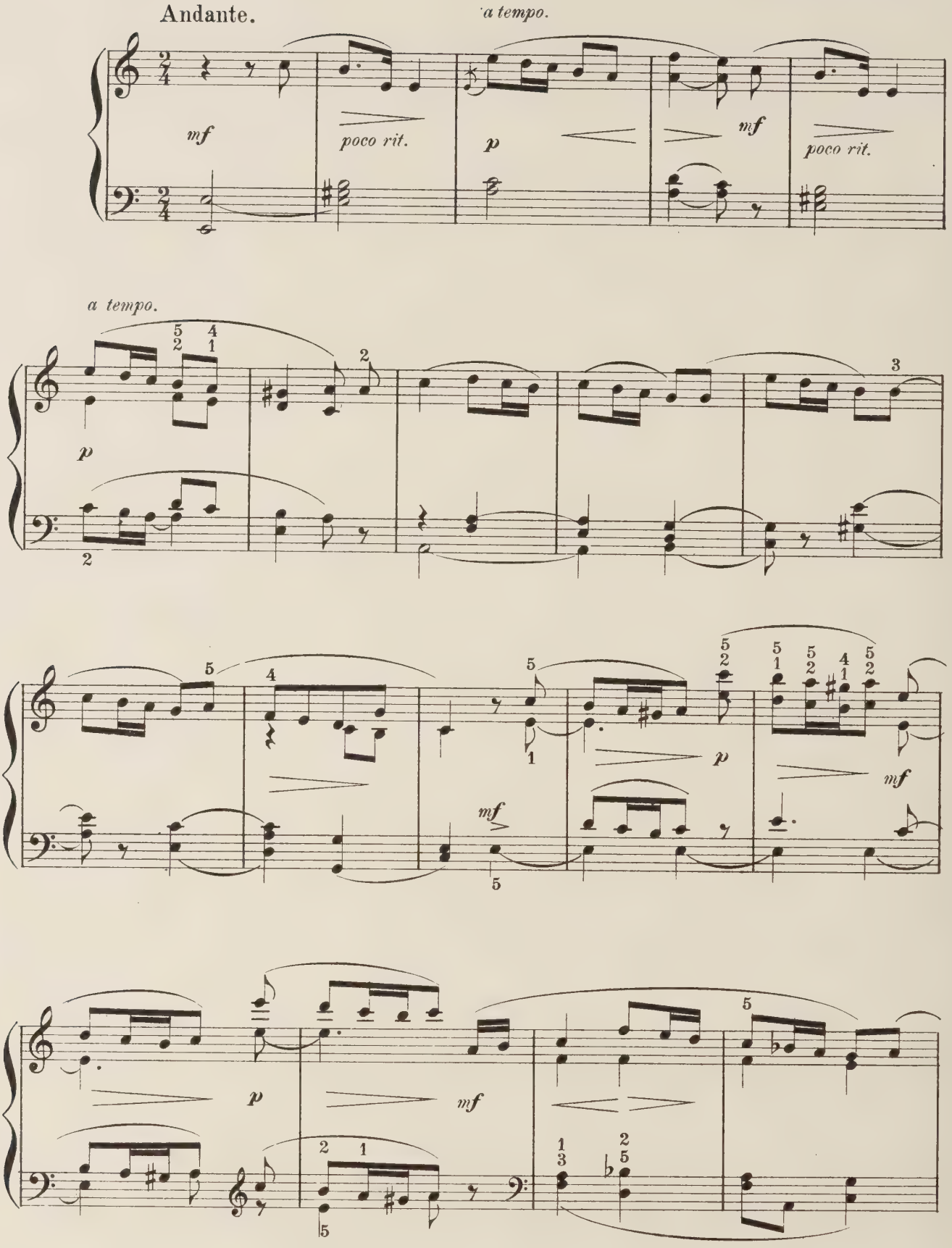

p una corda
R.H.
L.H.
pp
L H
Ped.

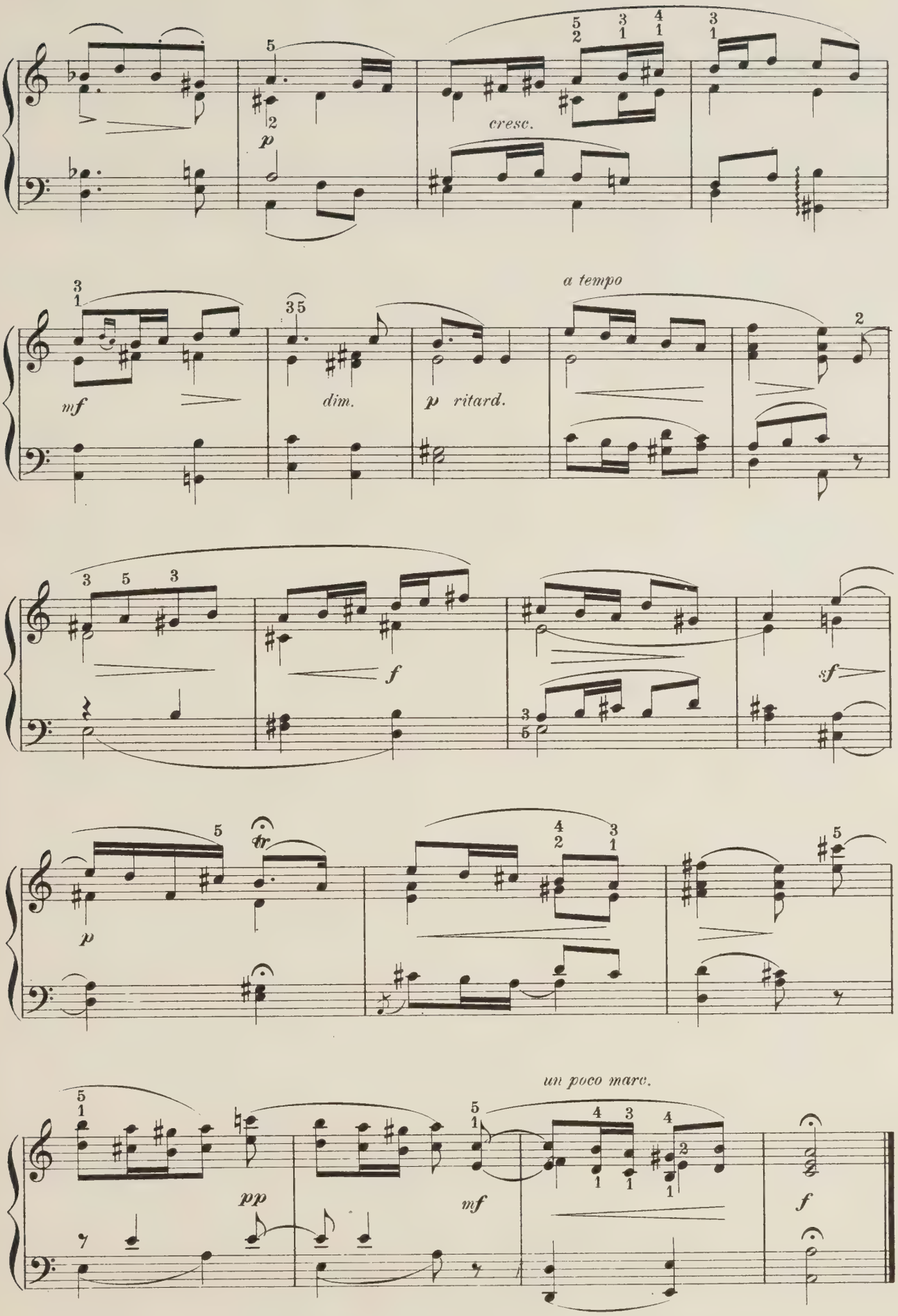

rall.
p una corda
pp
L.H.
R.H.
L.H.
R H
R.H.
L.H.
L.H.
una corda
p
Ped.


una corda
una corda
pp
f

Consolation.

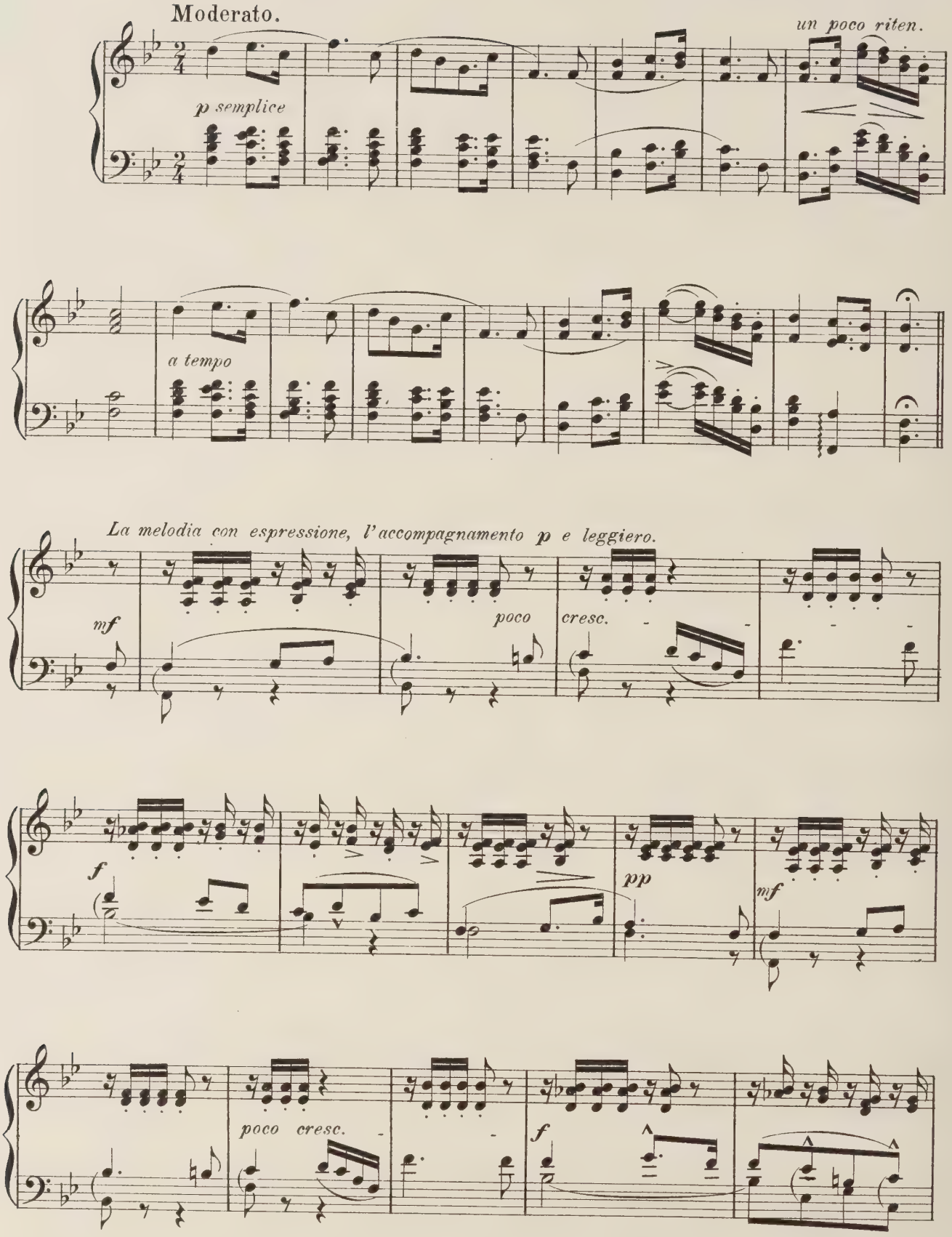
D. SCARLATTI.

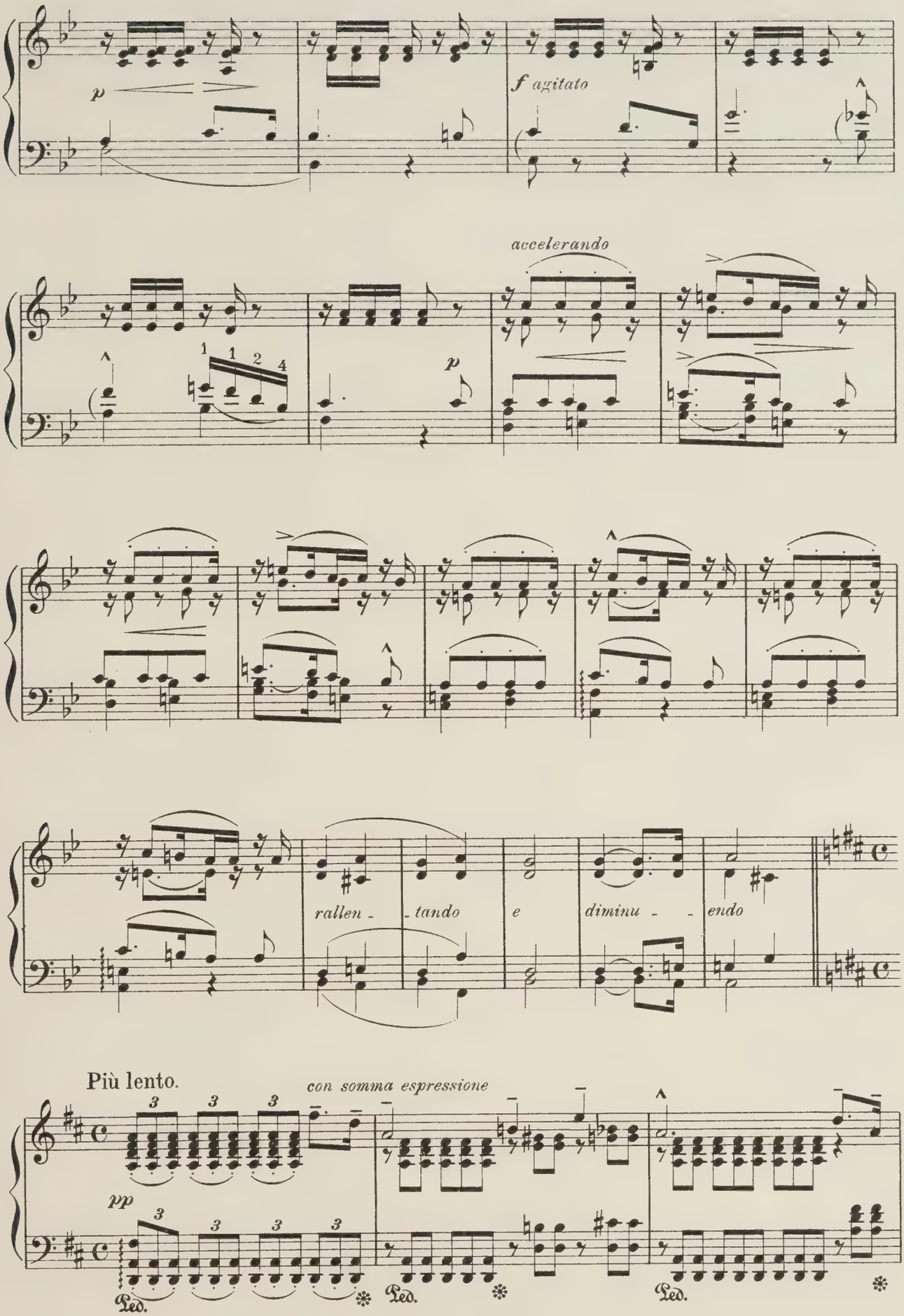


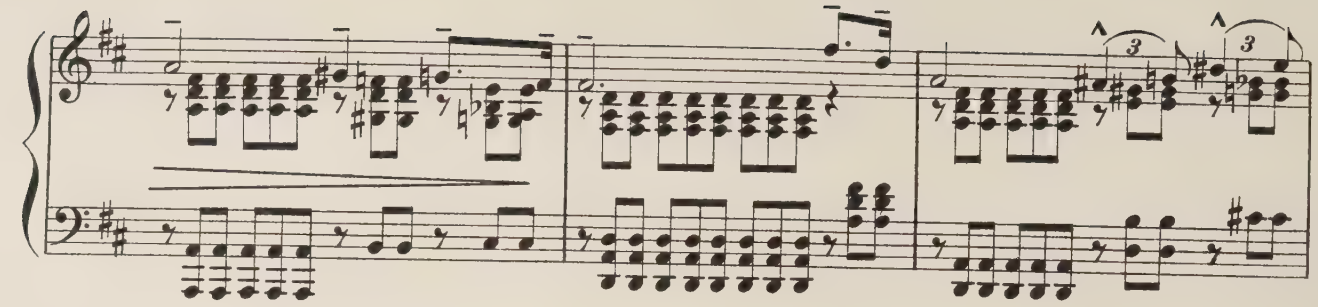

cresc.
p
a tempo
mf
dim.
p ritard.
f
sf
p
tr
un poco marc.
pp
mf
f

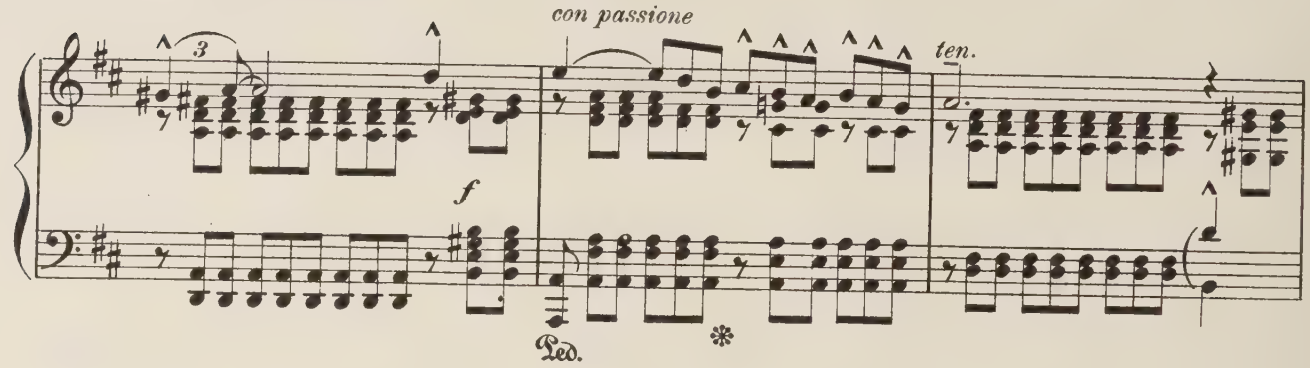
March.

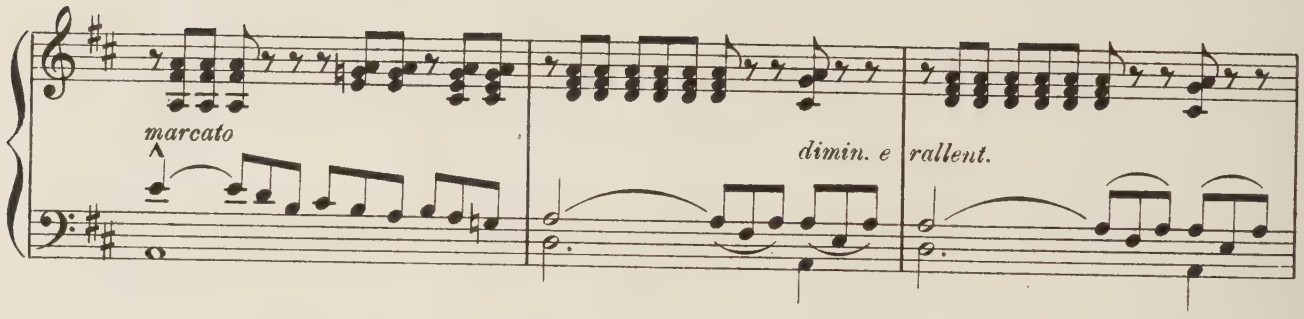
TH. KULLAK, Op. 100. № 2.

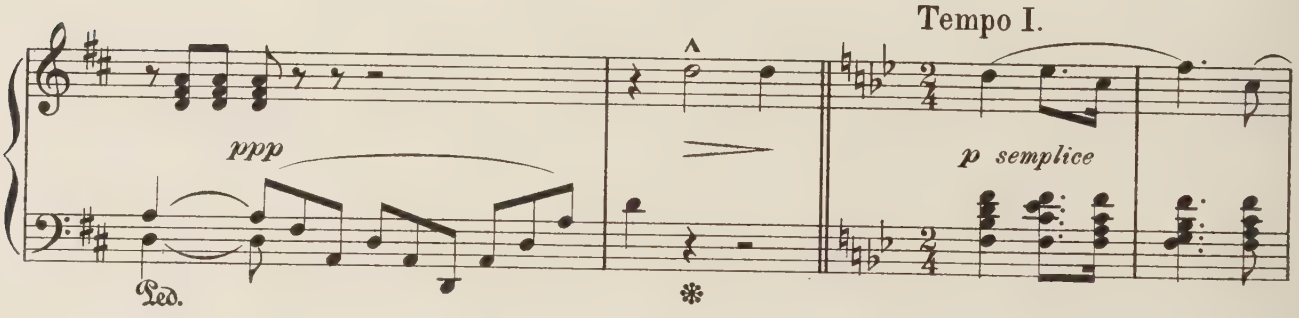


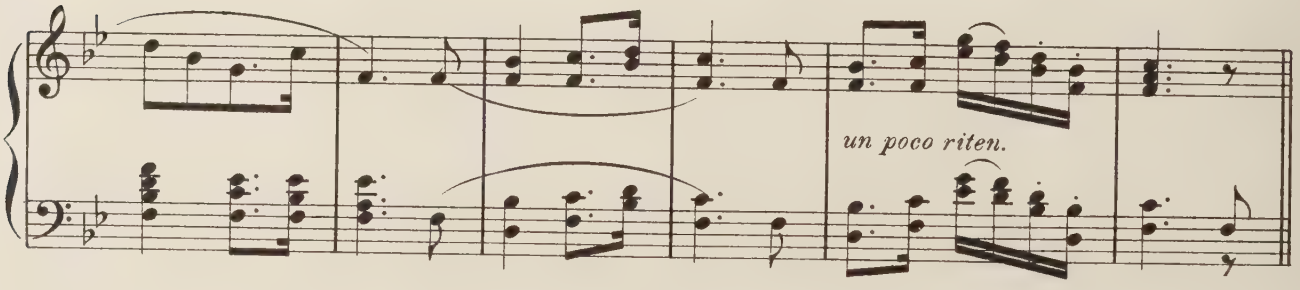

p
f agitato
accelerando
p
rallen - - tando
e
diminu - - endo
Più lento.
con somma espressione
pp
Ped.
Ped.
Ped.

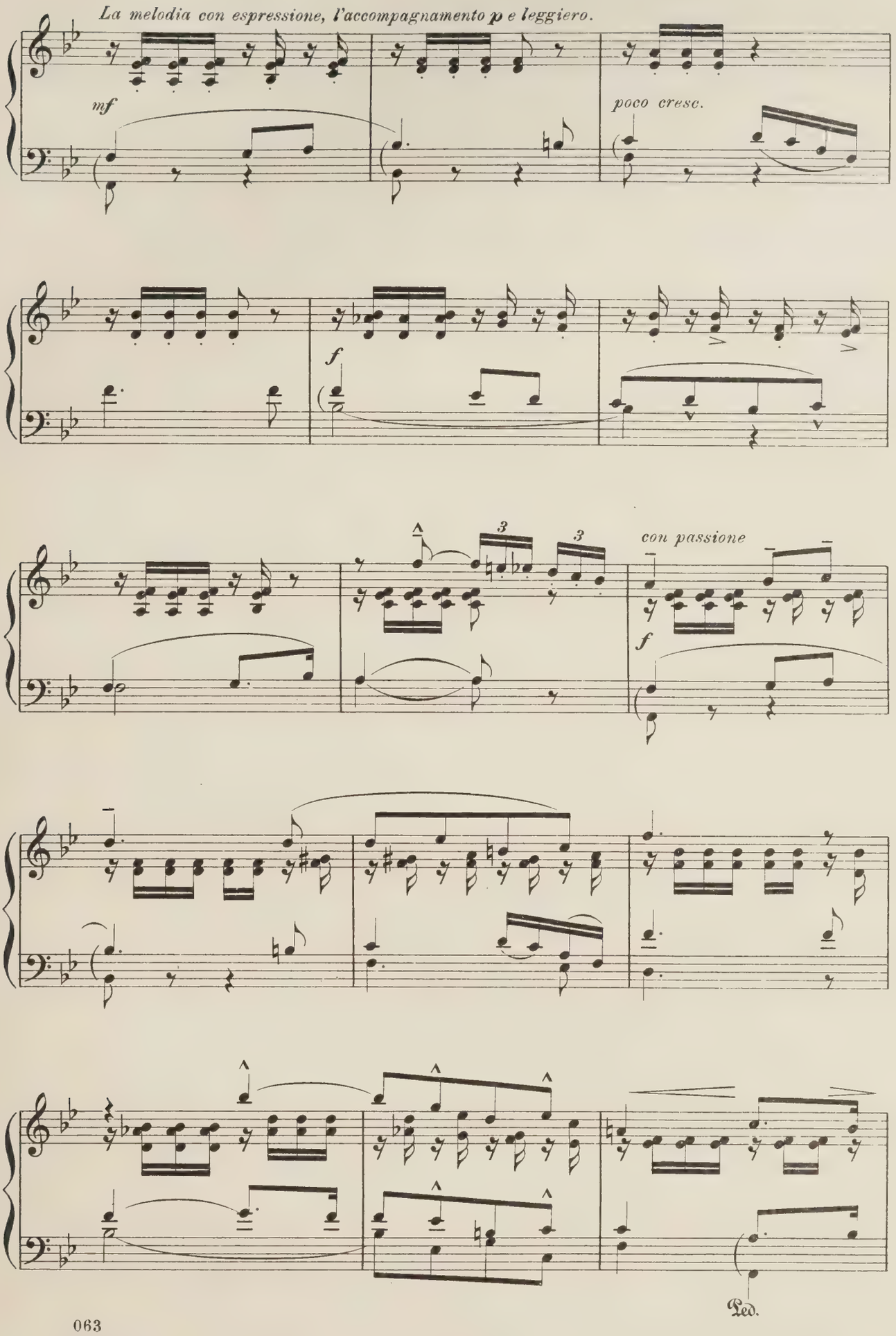


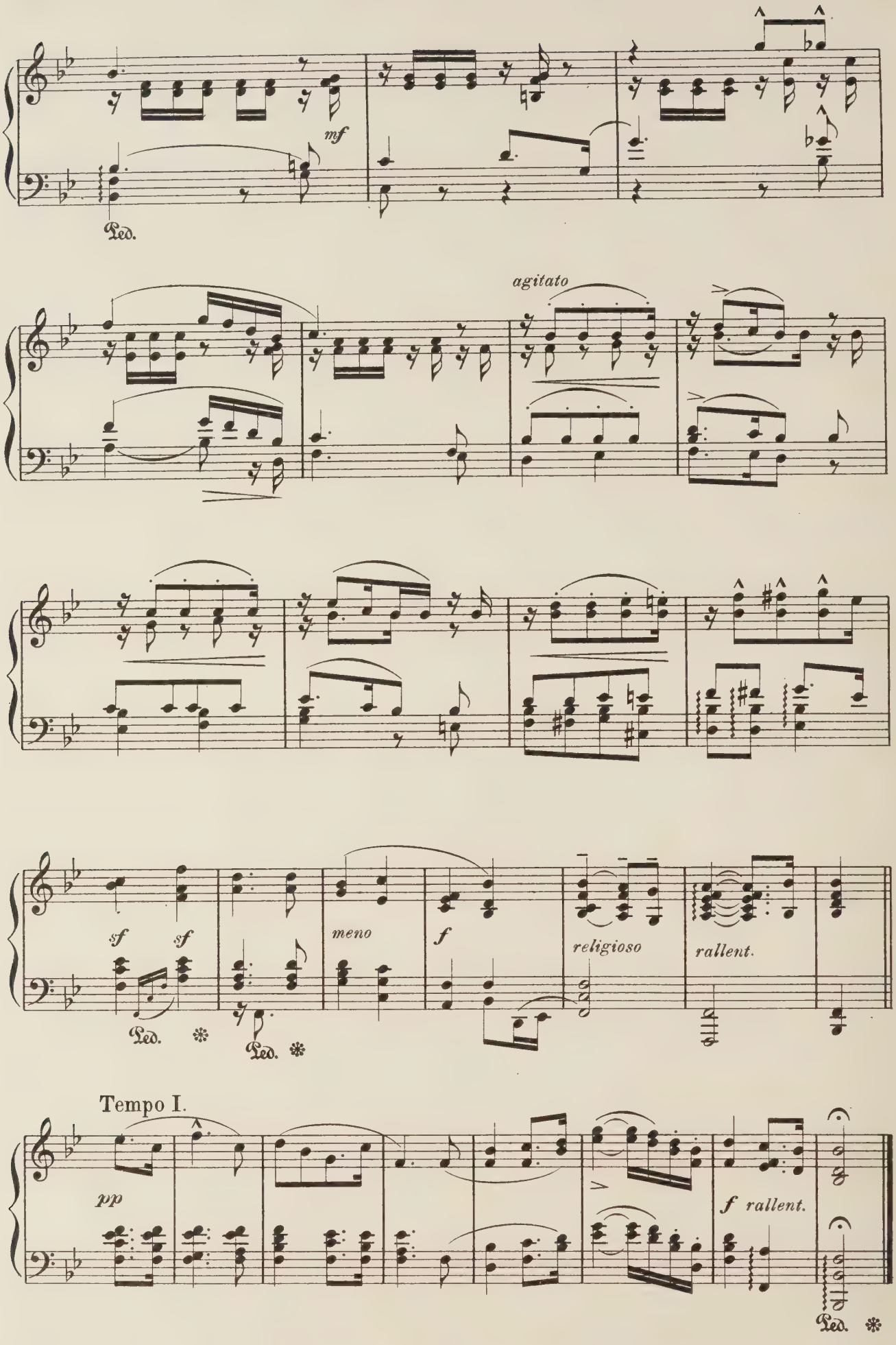

con passione
ten.
f
Ped.


marcato
dimin. e
rallent.


Tempo I.
ppp
p semplice
Ped.


un poco riten.

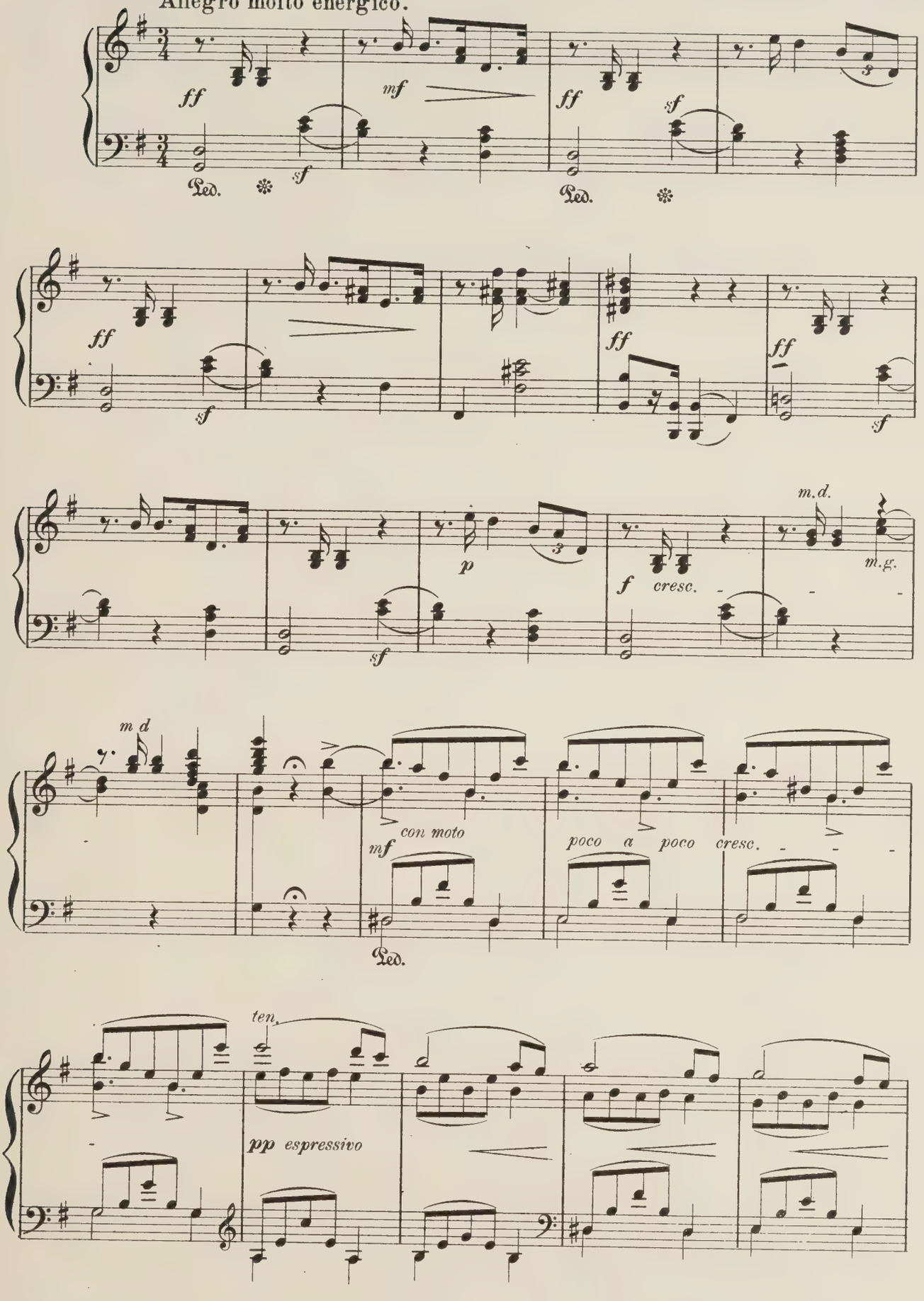

La melodia con espressione, l'accompagnamento p e leggiero.
mf
poco cresc.
f
3
3
con passione
f
Ped.

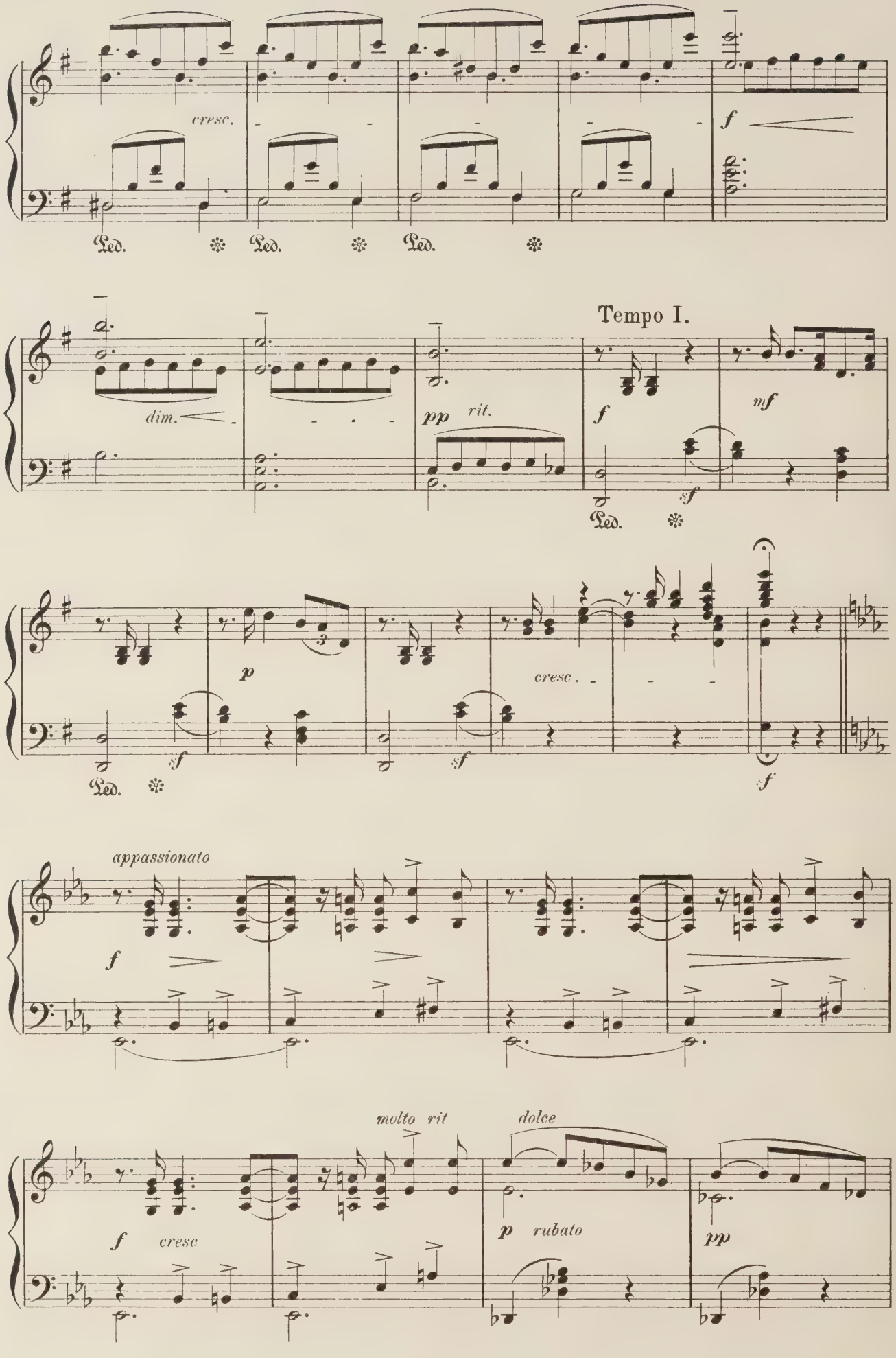

mf
Ped.
agitato
sf
sf
Ped.
meno
f
religioso
rallent.
Tempo I.
pp
f rallent.
Ped.

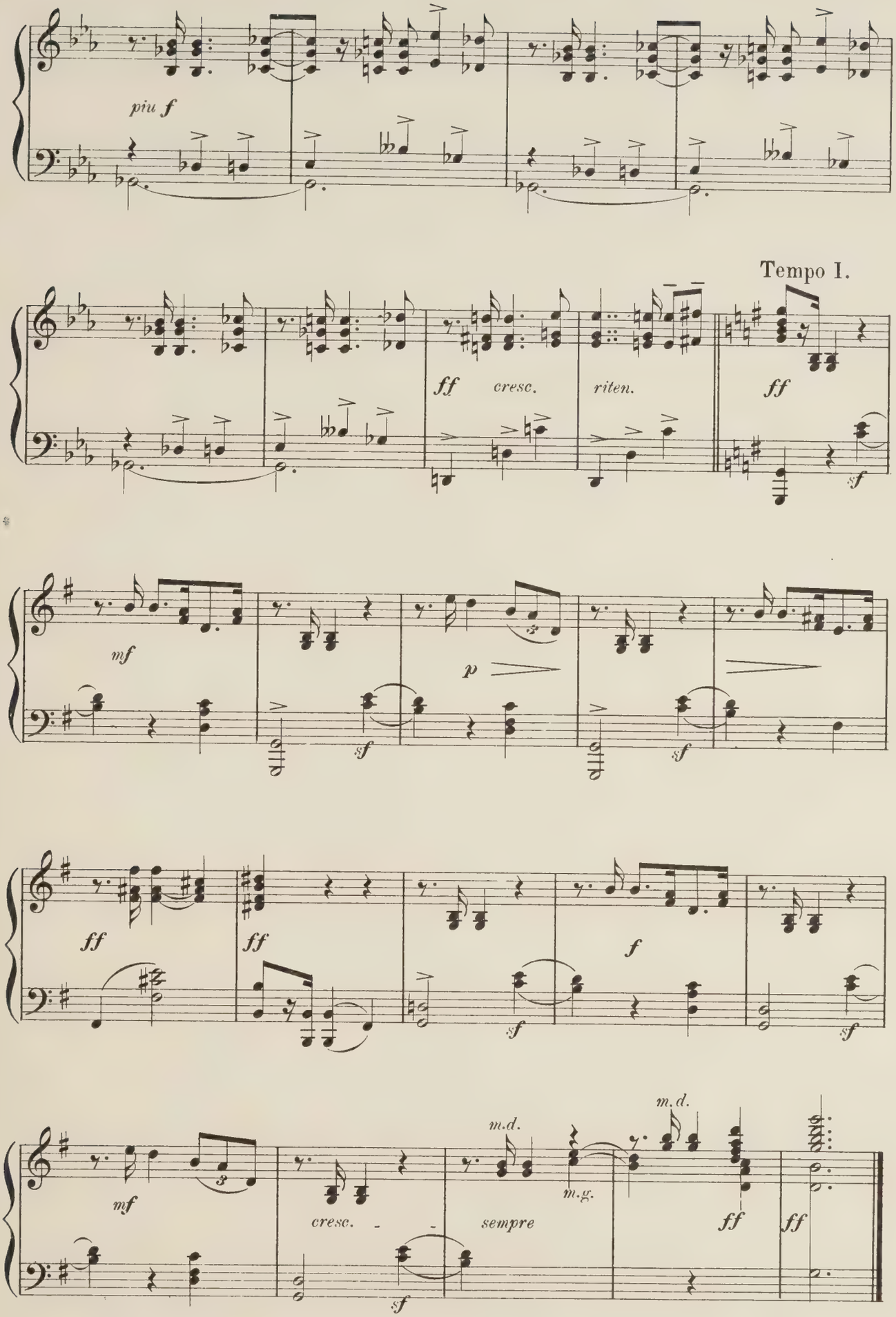
Arabesque.

G. KARGANOFF, Op. 6. No 1.

Allegro molto energico.



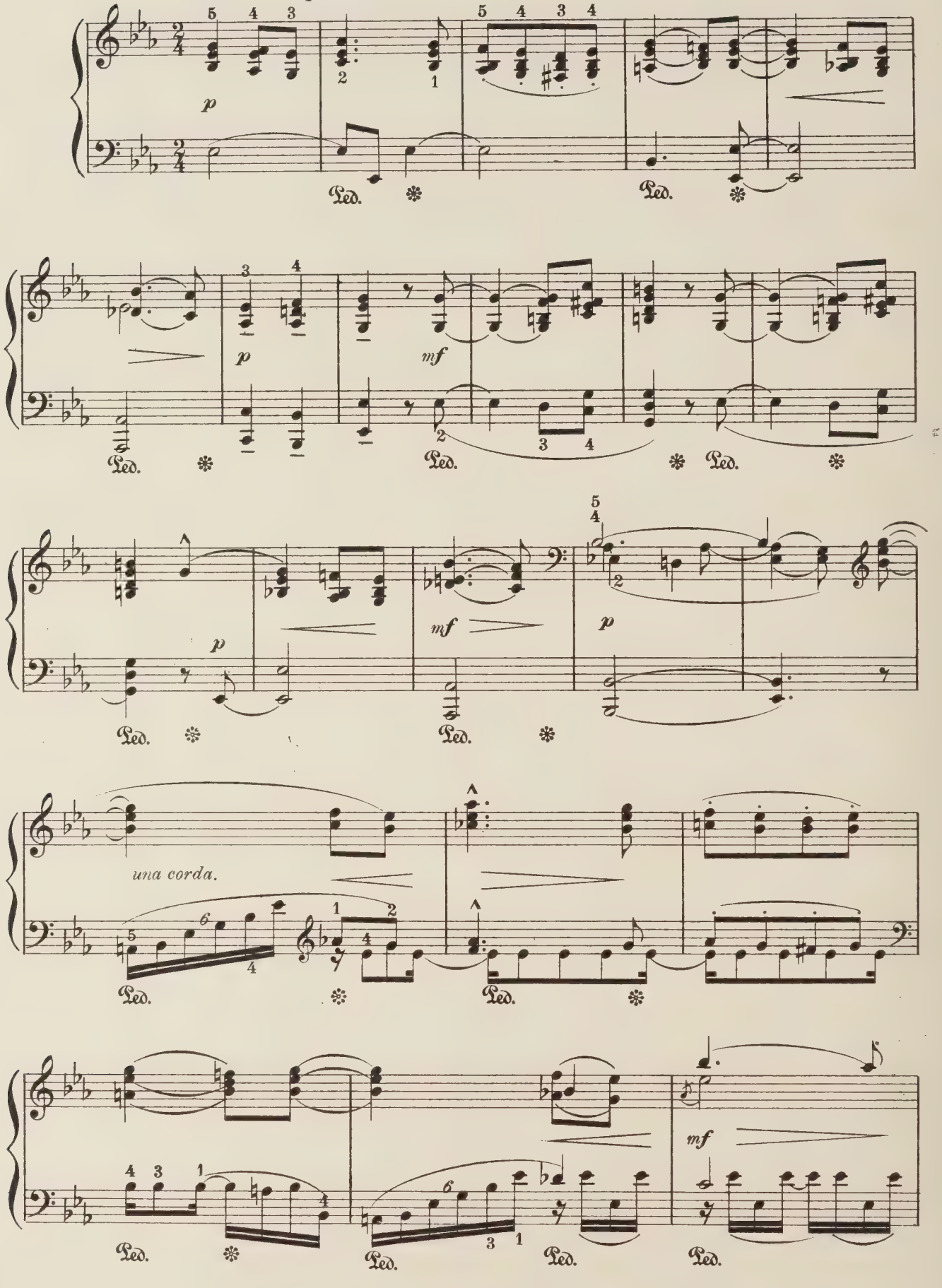

cresc.
f
Ped.
Ped.
Ped.
Tempo I.
dim.
pp
rit.
f
mf
sf
Ped.
p
sf
cresc.
sf
sf
Ped.
appassionato
f
molto rit
dolce
f
cresc
p
rubato
pp

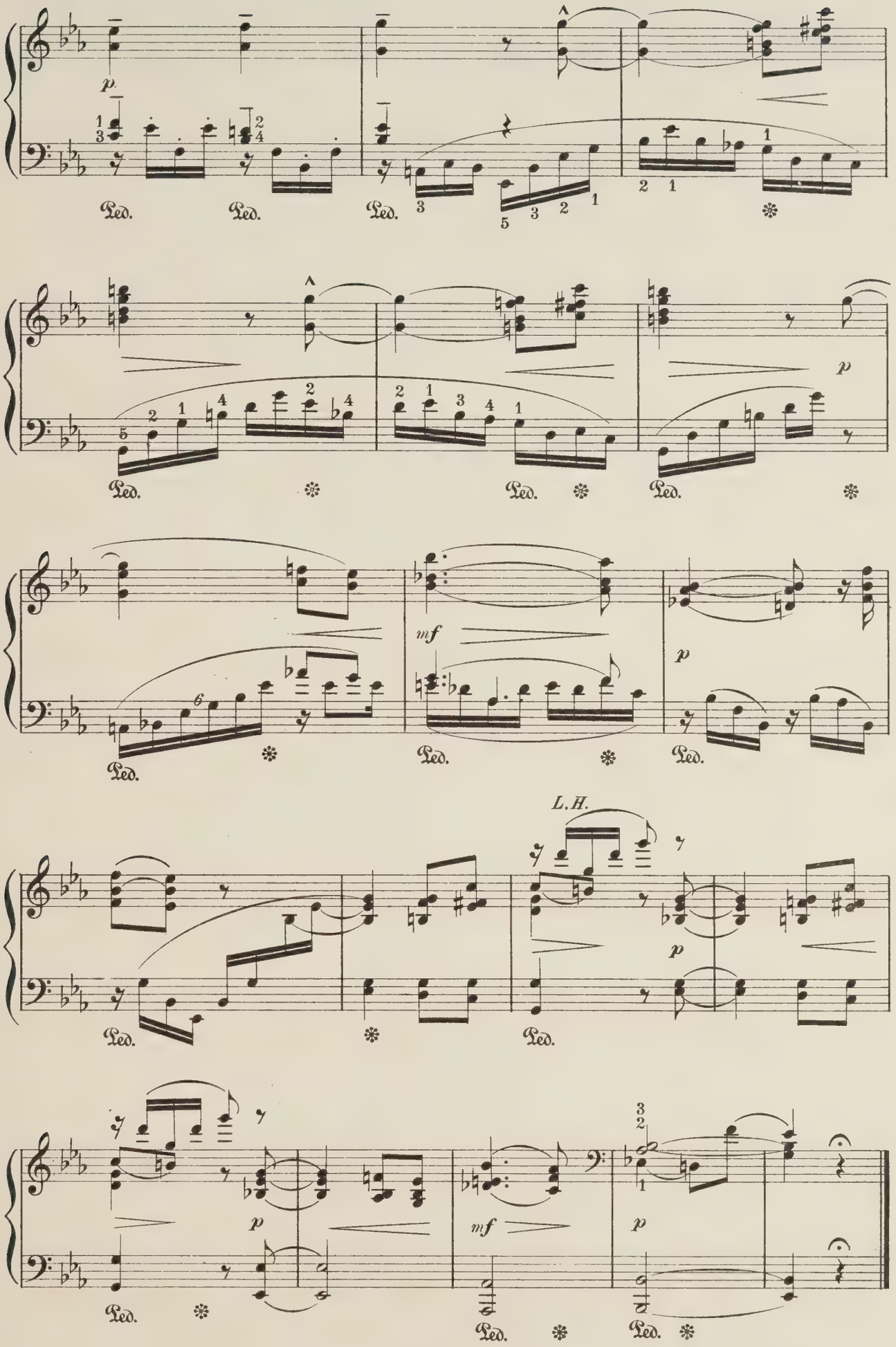

piu f
Tempo I.
ff
cresc.
riten.
ff
sf
mf
sf
p
sf
sf
ff
ff
sf
f
sf
mf
3
cresc.
sf
m.d.
m.g.
sempre
m.d.
ff
ff

Dedication.

Ad. JENSEN, Op. 33. №1.

Lento, con espressione.

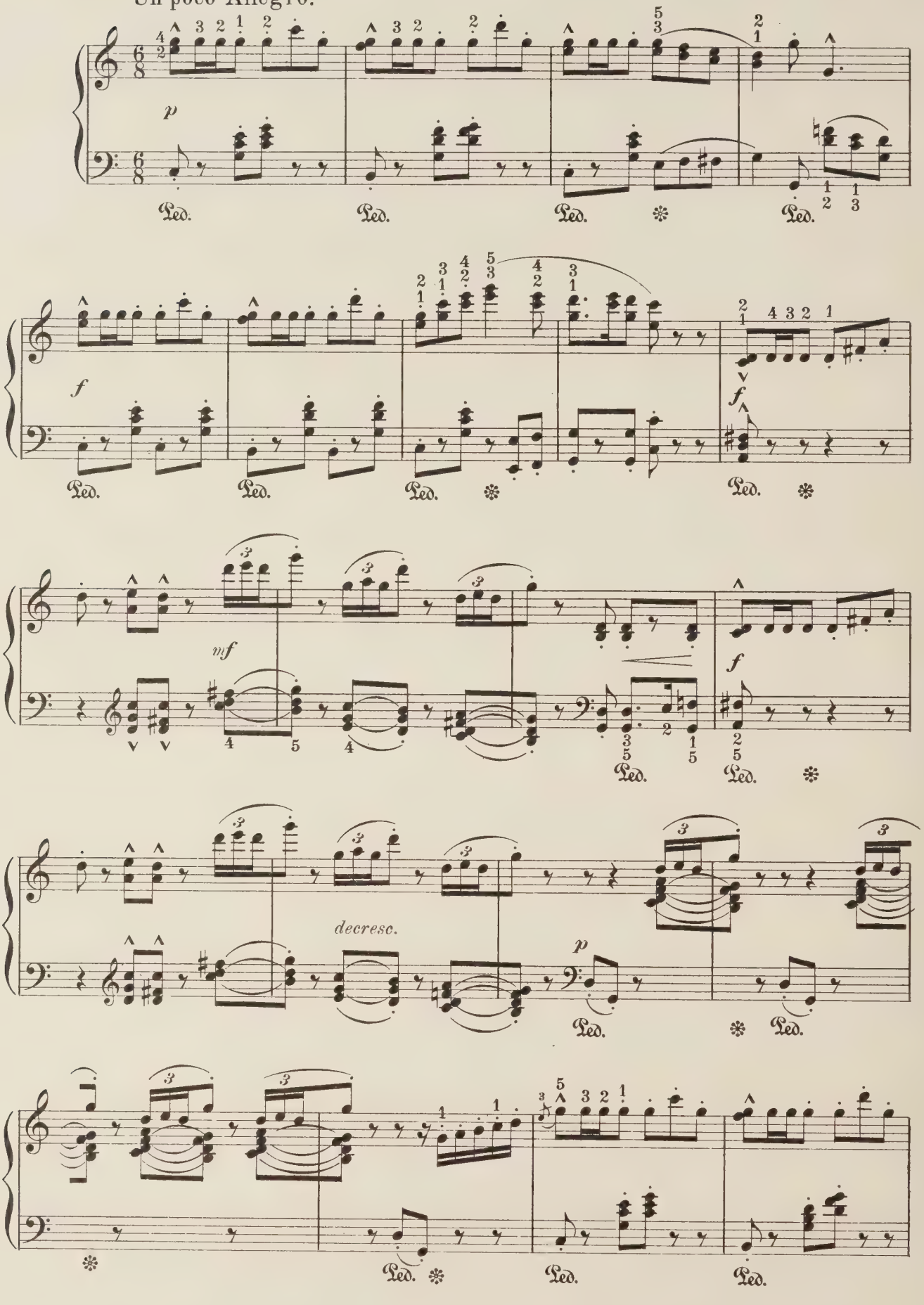


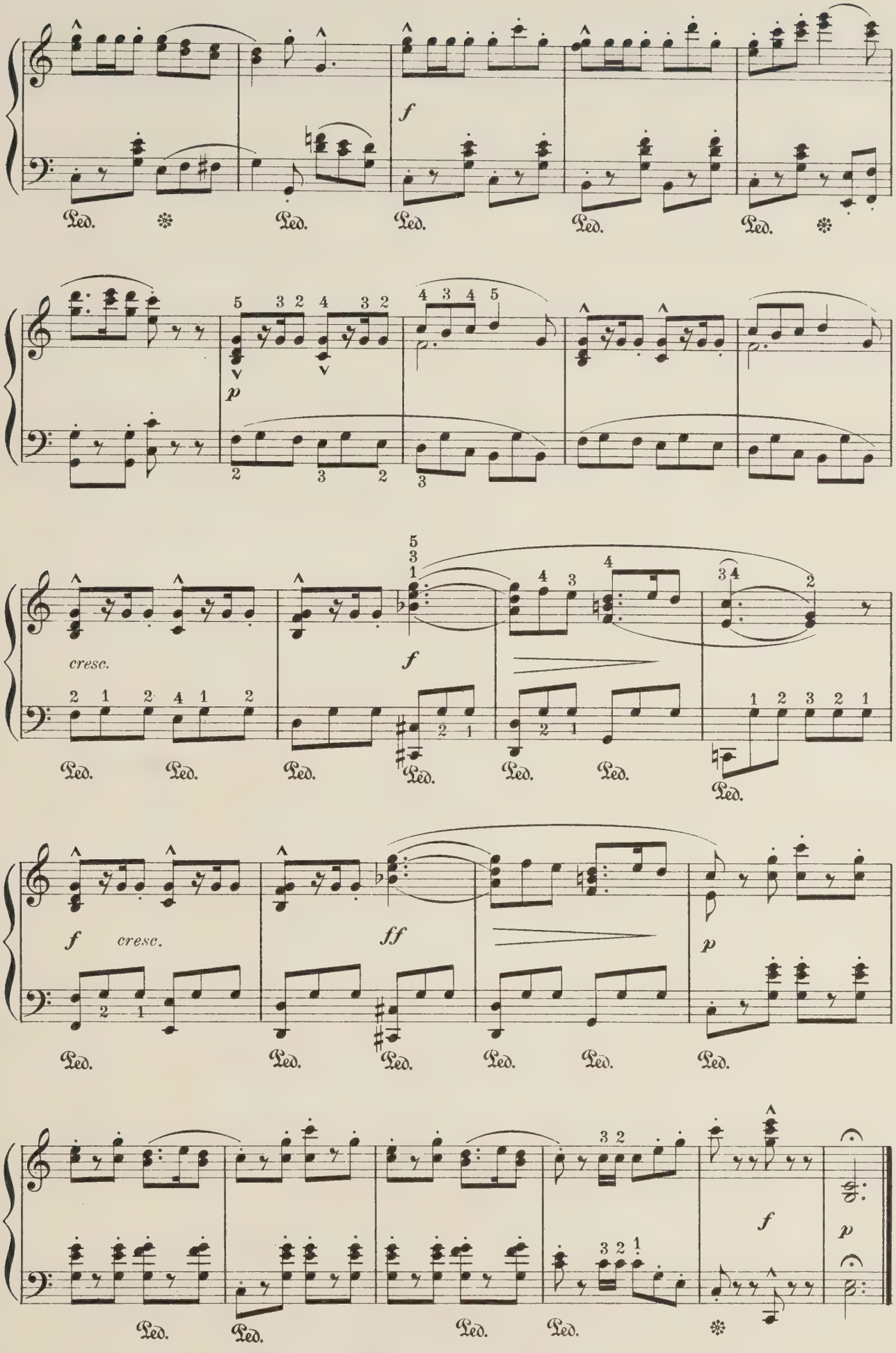

p
Ped.
mf
L.H.

How the Trumpeter Plays.

Ad. JENSEN, Op. 33. № 2.

Un poco Allegro.

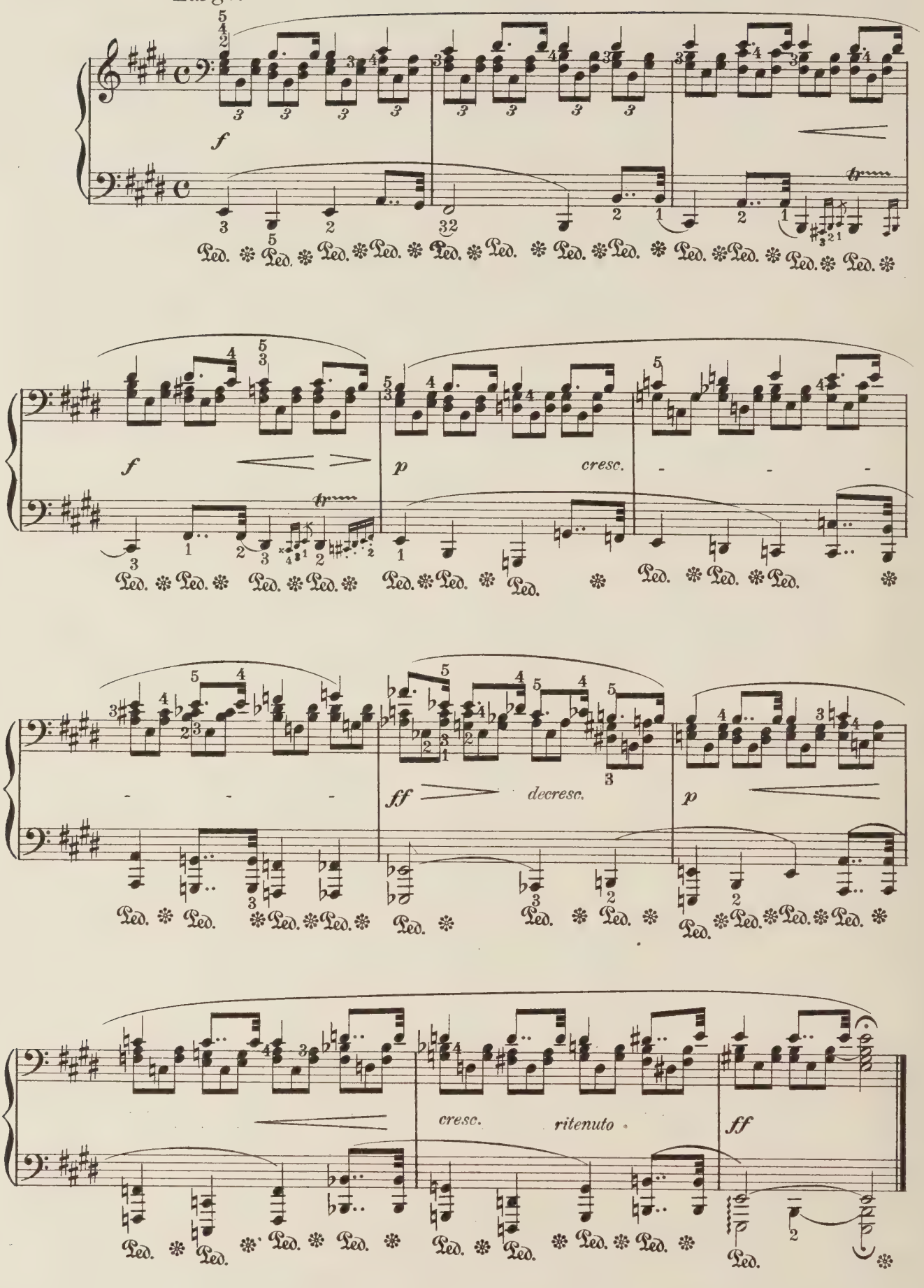



f
Ped.
p
cresc.
f
ff
p
f
p

Prelude.

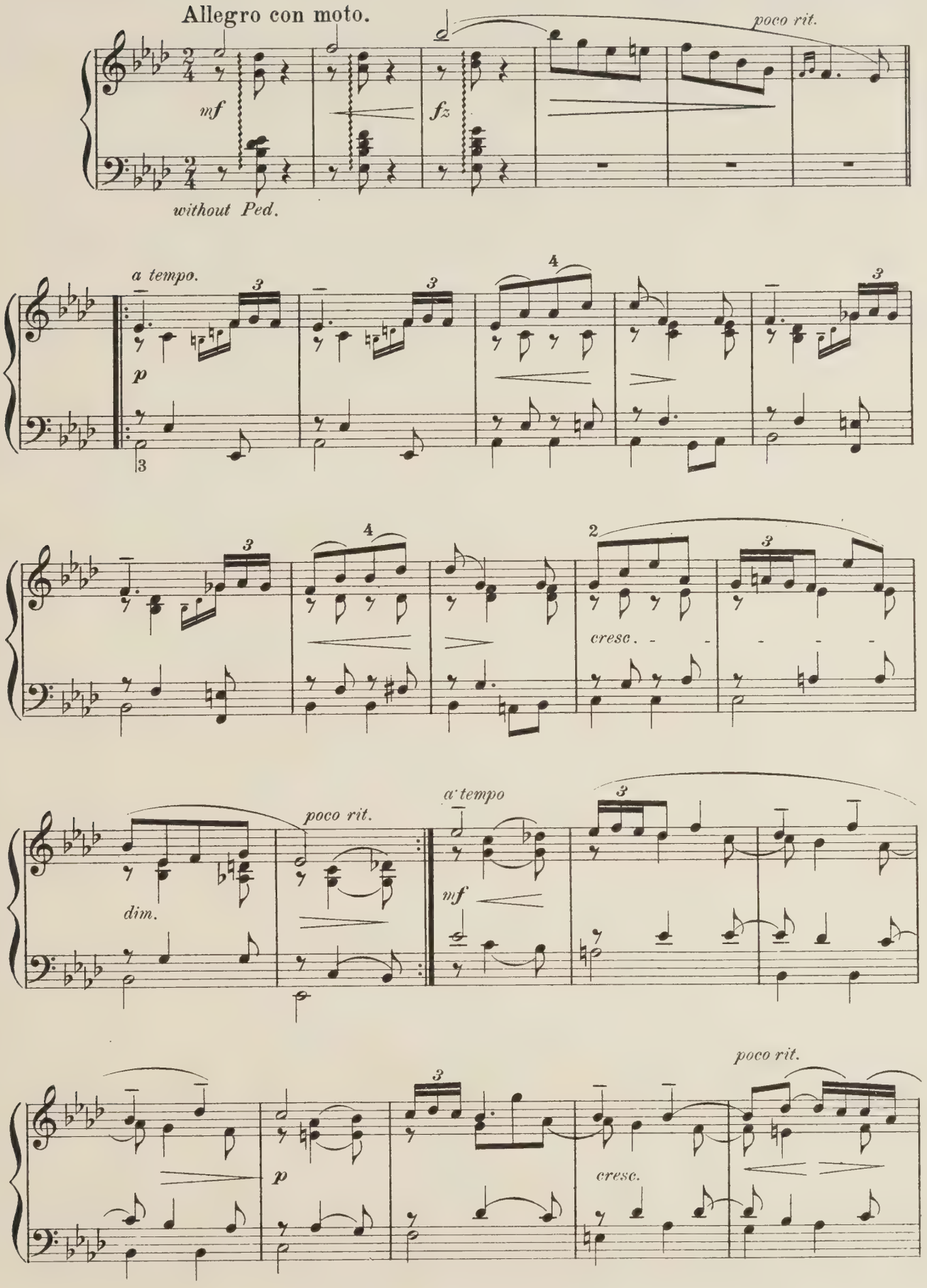
F. CHOPIN, Op. 28. № 9.

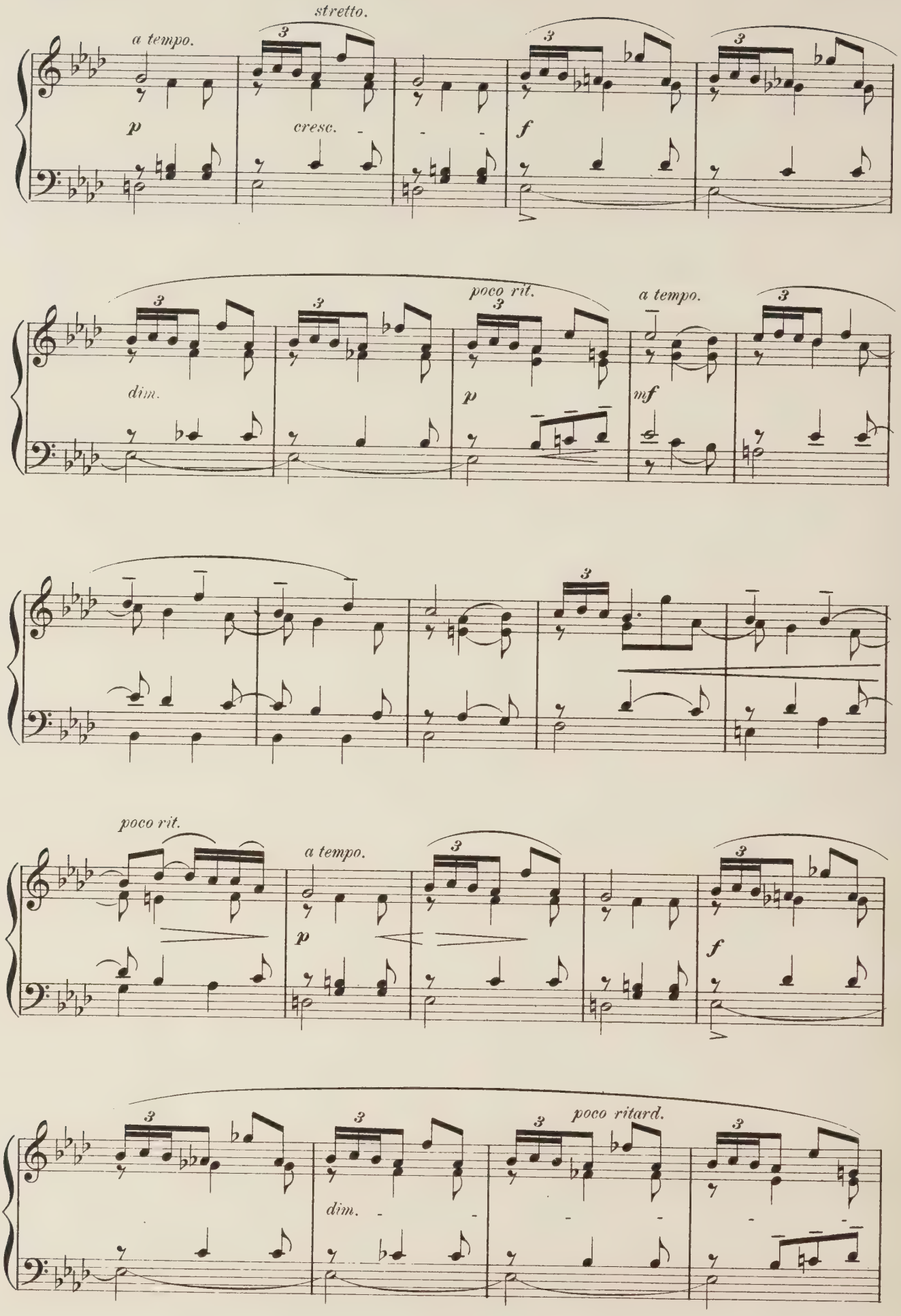
Largo.

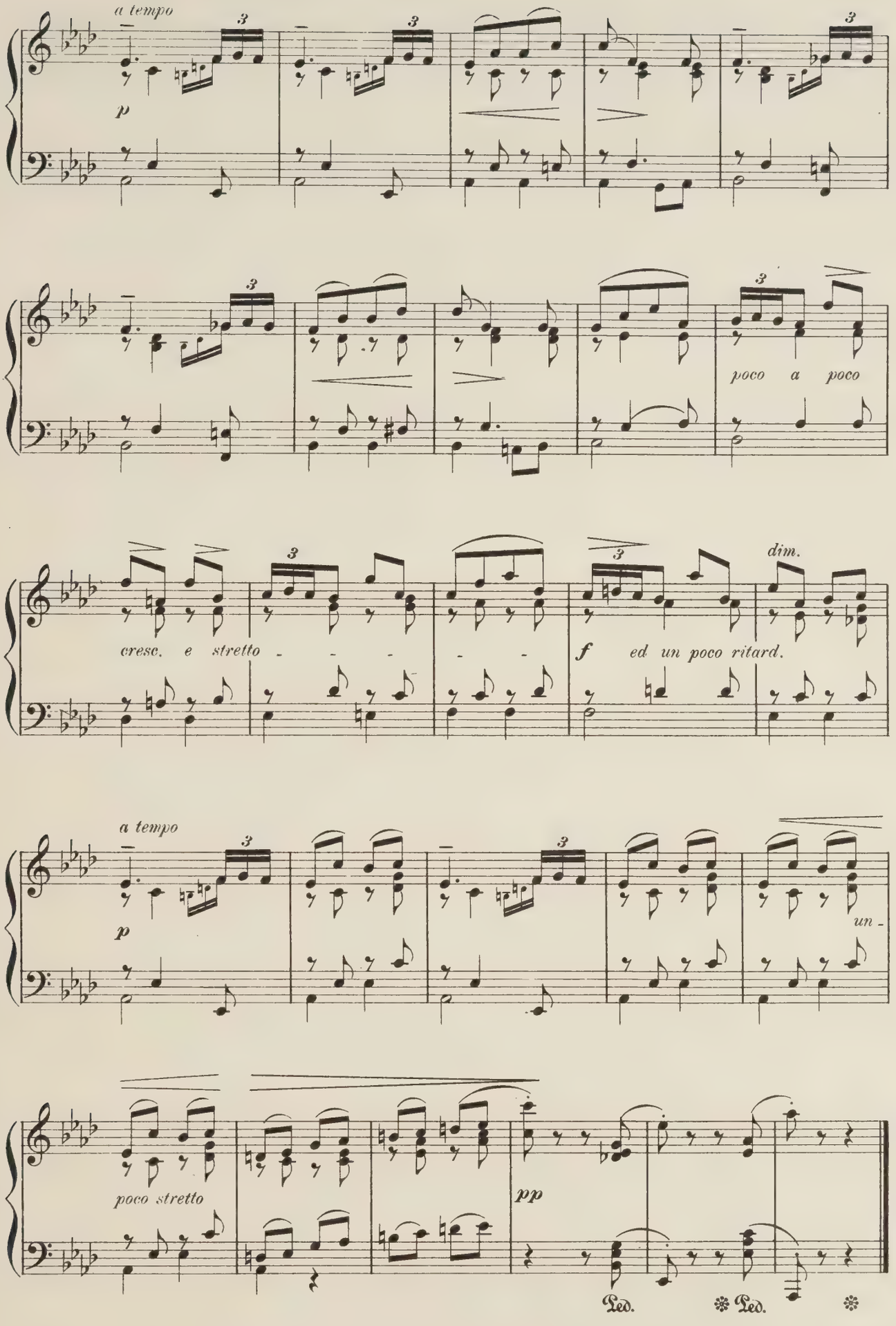


Albumleaf.

EDVARD GRIEG, Op. 28. №1.




stretto.
a tempo.
p
cresc.
f
poco rit.
a tempo.
dim.
p
mf
poco rit.
a tempo.
p
f
poco ritard.
dim.

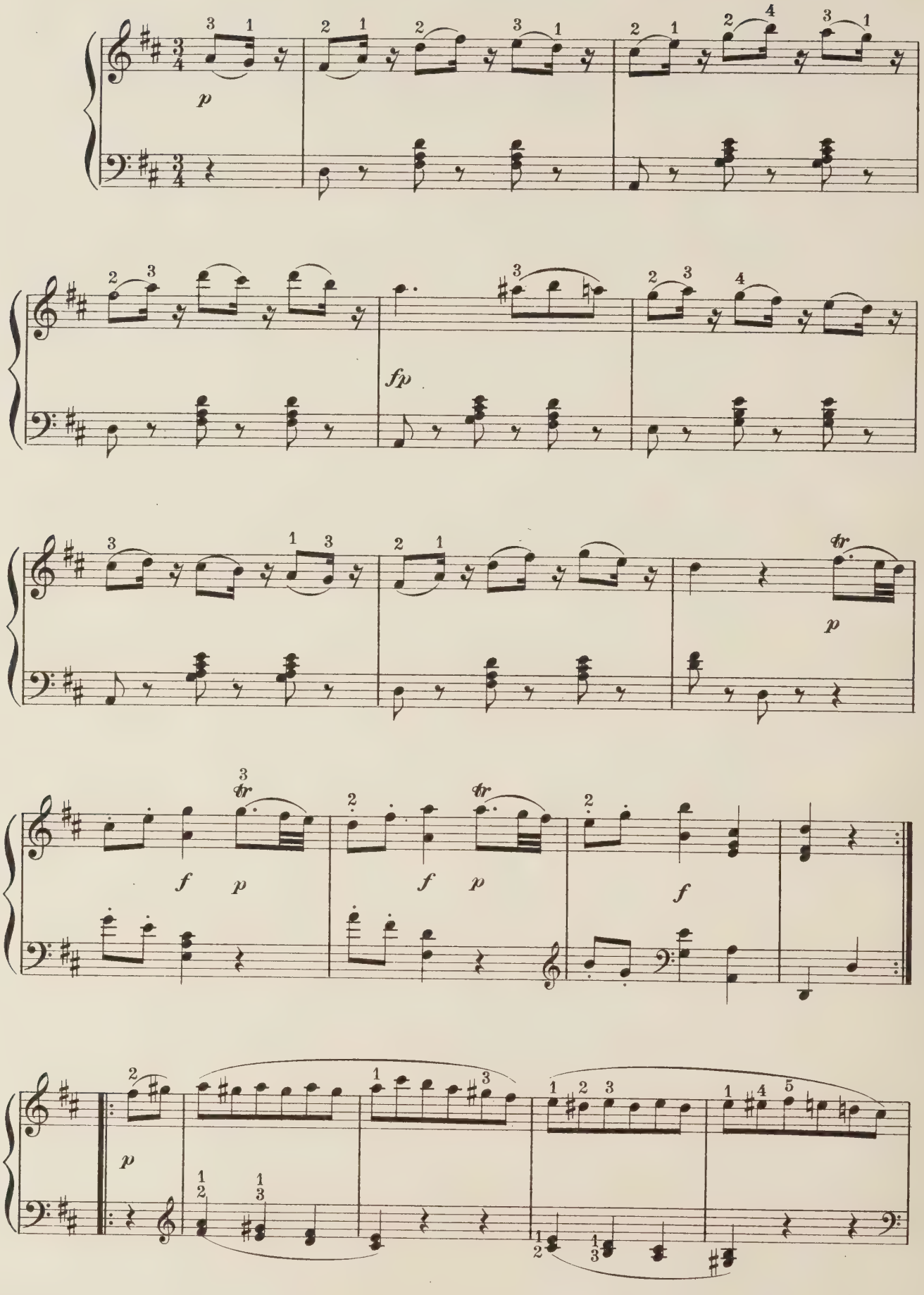

a tempo
p
poco a poco
cresc. e stretto
f ed un poco ritard.
dim.
a tempo
p
un -
poco stretto
pp
Ped.
Ped.

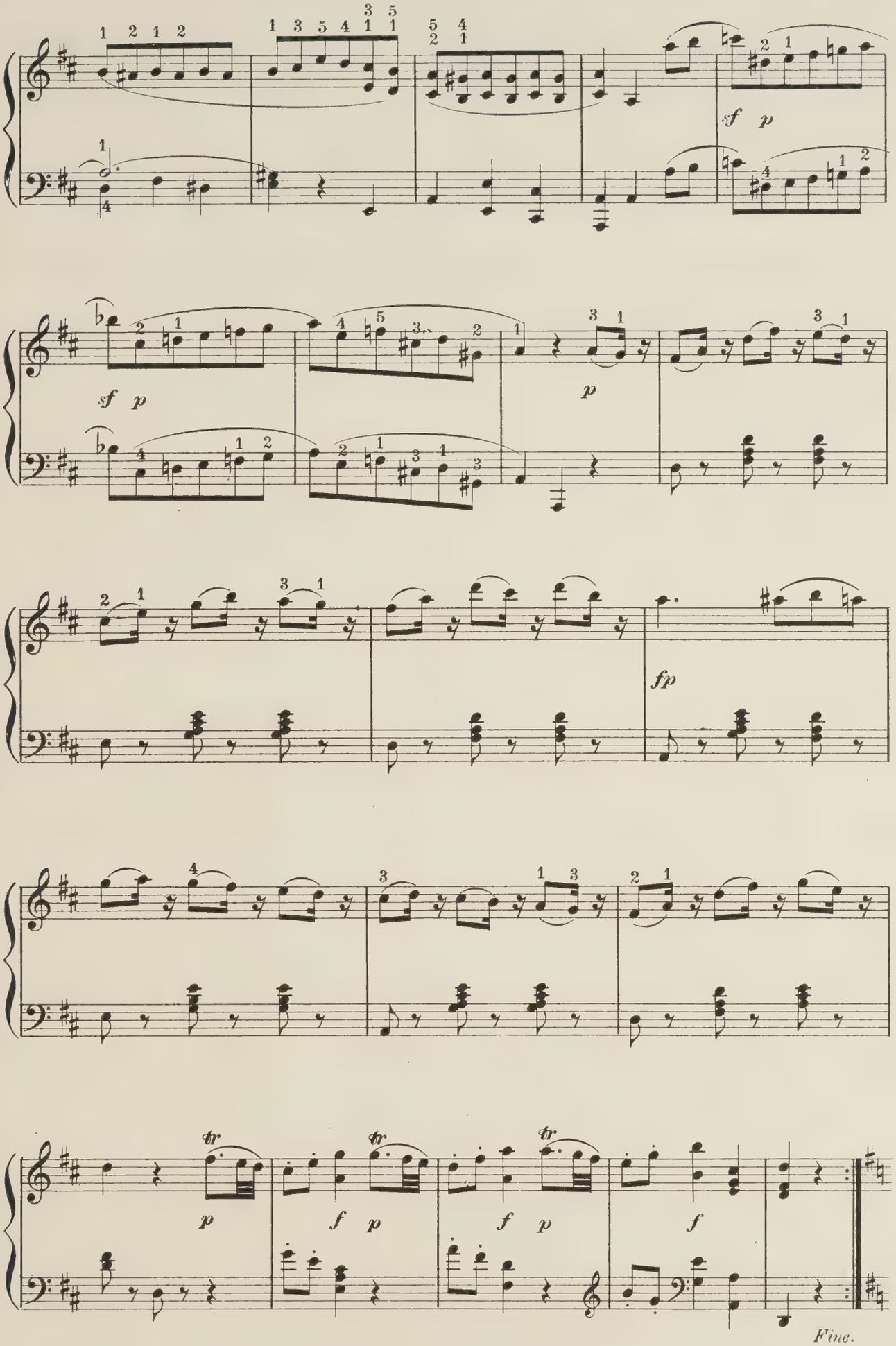
Minuet

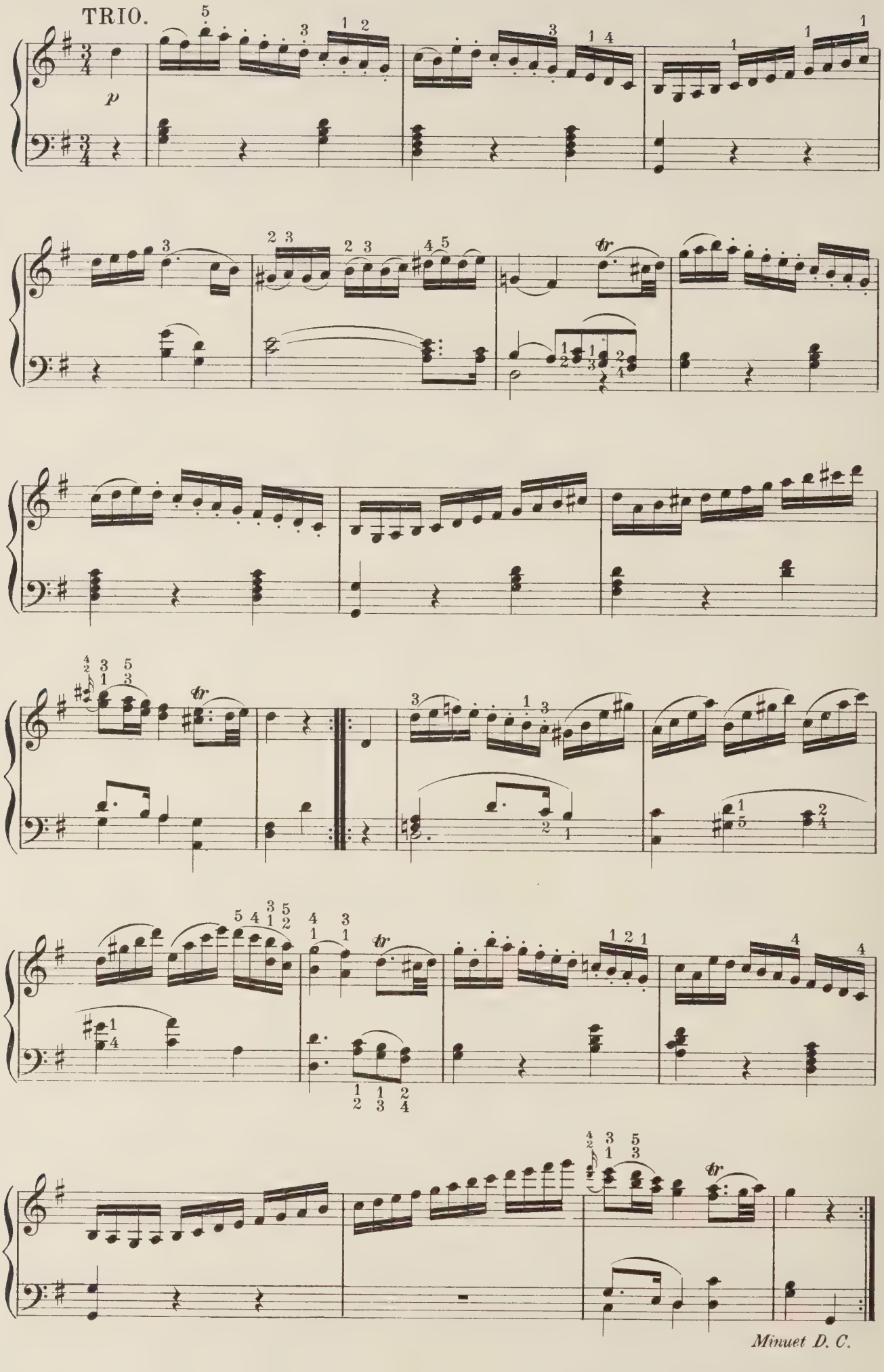
from the

DIVERTIMENTO in D MAJOR.

W. A. MOZART.




sf p
sf p
p
fp
tr
p
f p
f p
f
Fine.


TRIO.
p
tr
Minuet D. C.

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LEGISLATIVE LIBRARY REGULATIONS

1. Books (other than 7-day books) are lent for a period not exceeding two weeks, with the option of renewal for an additional two weeks if no other application is fyled. All books are lent at the discretion of the Librarian and are subject to recall at any time.

2. The borrower assumes full responsibility for the value of the same in case of loss or injury.

3. Not more than two books may be borrowed at one time

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